

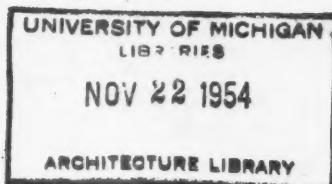
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29th Year

November 15, 1954

Fifty Cents



An Open Letter to the Whitney Museum

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Prints and Books: *articles and reviews by William S. Lieberman, Una E. Johnson, Elizabeth Mongan and Leo Katz.*

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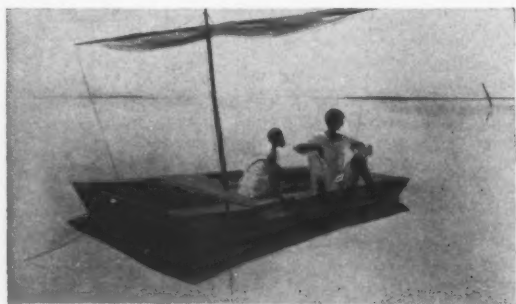
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ARTS

DIGEST

November 15, 1954, Vol. 29, No. 4

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COVER: *Nocturne*, an original etching printed in color. The artist, Michael Ponce de Leon, was born in Florida, grew up in Mexico and is now living in New York City where he is an instructor of graphic arts at the Contemporaries Workshop. *Nocturne* is one of the original prints published by The Color Print Society, 215 Fourth Avenue, New York 3, N. Y.

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FORTHCOMING: An article on Arshile Gorky by Ethel Schawabacher . . . an essay on advanced jazz by Charles Fair . . . a critical appreciation of Matisse art . . . a report on the anniversary events in Baltimore by Judith Kaye Reed . . . articles by William Carlos Williams and E. E. Cummings on Cummings as painter and poet.

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A free Color Chart of the 36 Savage Wide Tone background papers is now on hand. This strong, economical paper comes in large rolls, 107" x 12 yds. or 107" by 50 yds., for use by schools, scenery artists, photographers or displaymen. For sample chart write F. Holland, Savage Universal Corp., 480 Lexington Ave, New York, N. Y.

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Handy and Husky Hoists, are the names given to the 22 ounce and 42 ounce pulley systems that can lift 1,000 and 3,000 lbs., respectively. Artists, sculptors, and piano movers might be interested in these compact, well tested hoists used extensively in other fields. Made of aluminum with nylon rope included, the price is under \$20.00. Write the M & B Sales Co., 8211 Cedar Springs Ave., Dallas, Tex.

Manufacturers of the famous Beramic line of ceramic brushes, Bergen Brush Supplies, has brought out a new series of flat lacquering and touch-up brushes—No. 90G. Filled with fine, selected hair in metal ferrules and red polished handles, they are particularly recommended for gilding, bronzing, enameling and general touch-up work. Information may be obtained by writing to the company offices at 110 Stuyvesant Avenue, Lyndhurst, N. J.

Producer of the Dekoroma kit, Master Artist Materials, Inc., Brooklyn, N. Y., has opened a new warehouse and shipping department at 7329 Harrison Street, Forest Park, Ill. The new branch will handle all shipments to the Midwest and Far West of the firm's complete line of numbered painting sets. In the East, the Dekoroma kit is available at 309 Wythe Avenue, Brooklyn.

Record Reports

Here are some recent releases we liked. Chances are you will too.

Hugh Shannon Sings

It is easy to see why Hugh Shannon is just as welcome on 3rd Avenue as on the Riviera. Exhibiting a style that's old fashioned but timeless, he has now recorded, among other songs, three obscure Cole Porter greats. Playing his own accompaniment, and with no apparent effort, Mr. Shannon projects great rhythm, expression and warmth. (Atlantic)

Bravo pour le Clown

Piaf is Piaf, which is the nicest thing we can say about anyone. And here are eight songs by the petite chanteuse. It's like taking a trip to Paris. So, until you do, try Miss Piaf's latest record. Best numbers: *Et Moi* and *Manuel*. (Angel)

Tryout

These numbers, originally recorded for the benefit of a producer who couldn't read music, and sung by composers Kurt Weill and Ira Gershwin, are as much fun as eavesdropping on celebrities. A long lamented favorite turns up, too: *That's Him*, sung so badly, but so tenderly by Weill. (Heritage)

Rodgers and Hart

Louise Carlyle, Bob Shaver and the John Morris Trio have put together a thoroughly delightful collection of not too well known numbers by Rodgers and Hart, all time masters of the sophisticated show tune. Good singing and great background do justice to the exciting selections. Most dramatic tune is *Nobody's Heart*. (Walden)

Amalia Rodrigues Sings

A truly electrifying girl this Amalia, whether singing Fado from Portugal or Flamenco from Spain. Hearing her is like drinking one too many, but Rodrigues is better than rum. But you have to hear her yourself. Best: *Fado da Saudade*. (Angel)

World Weary

Some of Noel Coward's best, and least heard. Sung in a small-cafe style by one Harry Noble, and sung well for that limiting style. A must, however, for all Coward fans, for lyric learning if nothing else. Anyone, yes anyone, who can sing *Nina* at parties will be invited again. (Heritage)

Ella

Restraint certainly isn't too familiar a commodity in jazz, but we think it is Ella Fitzgerald's most unique charm. Now, in a new collection of all time favorites, this wonderful star proves again that old soldiers never... Well, you know! She's just plain great. Selections are likewise. (Decca)

Red Camp Upright

"Can't play cocktail, be-hop or Dixie," says Mr. Camp. But this fast traveling refugee from 52nd Street plays jazz that's all his own. Camp had to be trailed for six weeks, from a country club in Laredo to an upright in a Corpus Christi music store. But the trip sure was worth while! (Cook) —S.S.

An Open Letter to the Whitney Museum

Gentlemen:

The opening of your handsome new quarters on West 54th Street has inevitably raised again — in the minds of artists as well as the art world at large — the question of what new role, if any, the museum is prepared to play in the future of contemporary art in America. Your institution is the only museum in the New York area specifically committed to living American art. Yet expectation has frequently — in recent years, at least — run higher than satisfaction in the way the Whitney has fulfilled its function in this regard. Now that the new building has opened its doors uptown, this expectation becomes even more agitated. You are clearly faced with a great opportunity for leadership, and we hope you will accept it.

The initial exhibition in the new building has had a disquieting effect on many of us who looked forward, not only to the stunning exhibition facilities but to a re-examination of your goals as well. You have a preponderance of paintings and sculptures which represent their authors in some of their most casual, not to say unfelicitous, moments; you have an over-emphasized allegiance to representationalism for its own sake (at the same time revealing something less than an infallible sense of what the best representational art of our time has been), and in general, a nostalgia for the past which inhibits an open-minded anticipation of the future. These and other aspects of the exhibition have created a widespread anxiety about what can be expected from the Whitney. Have its new galleries frozen the old policies into an unshakable dogma? This question, and the incongruity it underscores between advanced facilities and a taste that has hardly changed for 20 years, inflicts upon the New York art world a frustration and disappointment which is all the more painful for being unnecessary.

It happens that this discontent makes itself felt at the very moment the Stable Gallery has announced that it is unable to make space this winter, as it has in two consecutive years, for exhibiting the New York artists whose memorable "Ninth Street Show" in 1952 was such an illuminating event. That exhibition and the two subsequent Stable annuals were organized by artists for artists; they contained their share of bad paintings, even outrageous ones; but, as Clement Greenberg noted in his foreword to the 1953 show, the exhibition had "the merit of giving a large place to the work of artists . . . who do not show regularly with dealers, and who thus have the chance to measure themselves against their more established colleagues. . . . At the same time the public has a chance to see what is going on in the studios . . . where the newer generation of painters and sculptors incubate what may be . . . the liveliest art of the near future."

It is at this juncture of events that the Whitney is presented with a conspicuous opportunity for restating its commitment to living American art: that is, by throwing open its galleries to a committee of artists to continue these annual exhibitions. The suggestion may seem like a radical one, yet it demands nothing more than an extension of the Whitney's original premise, which was expressed by Mrs. Whitney herself at the museum's opening in 1931: "We look to the artist to lead the way permitting him the utmost liberty as to the direction in which he shall go. As a museum we conceive it to be our duty to see that he is not hampered in his progress by lack of sympathy and support. It is not our intention to found a 'school,' our chief concern is with the individual artist."

"Exhibitions like these," Mr. Greenberg wrote in 1953, "serve to bring art alive as a current issue, as something fluid and moving, still on its way to fulfillment and decision, not yet pinned down and fixed by the verdicts of critics or museums or 'safe' collectors." There can be no more explicit way for the Whitney to show its loyalty to the New York artists of the younger generation than to engage a committee of their peers to stage an exhibition in its new quarters.

What that exhibition, organized exclusively by artists, would be like, we cannot know in advance; all that we do know is that the need for such an exhibition exists and the new Whitney quarters are the most likely place to fill that need. If the Whitney can meet this challenge with courage, it will once again establish itself in the mainstream of the New York art world. If not, it will have contributed only a new building whose promise for the future will have been emasculated at birth.

We understand that from the previous artists' exhibitions there still remains a loose committee that is attempting to formulate plans for putting on another show this coming year in the open tradition of the earlier ones. Now that there are no immediate facilities available to the New York artists, there would be nothing simpler than to arrange that the artists' committee meet with you to discuss what can be done to utilize your galleries for the show they ought to have.

The Whitney has played an important part in the growth and development of American art. You have the opportunity now to provide new and vigorous encouragement to artists. We hope you will take advantage of this opportunity, and we know that you will give this your open-minded consideration.

—The Editors

The Spectrum *by Jonathan Marshall*

The Print Revival

Recognizing the increased interest in original prints throughout the world, ARTS DIGEST is expanding its coverage of the field. Prints have been truly described as "art for everyone," for they are within the economic reach of everyone, and for centuries they have been one of the most consistent links between the art world and the so-called common man.

In recent years there has been a distinct and important print revival, and several print collections now rival those of oil painting and sculpture in artistic importance. The modern movement can be traced from 1885. Although various print techniques go back to early civilizations for their beginnings, some of the more popular forms are relatively recent in origin. Lithography is only 150 years old, while serigraph and cellocut techniques have been developed during the last two decades in the United States.

In America the print movement received its big impetus when Stanley William Hayter moved his famous graphic art workshop, Atelier 17, from Paris to New York. Prior to this most American printmakers had been primarily painters, but under Hayter's influence a group of artists has developed who specialize in the art of printmaking. At first intaglio (on metal) printing received most attention; then about nine years ago under the leadership of Schanker and Yunkers, the 1,200 year old art of woodcuts became popular again. More recently Gustav von Groschwitz at the Cincinnati Museum has stimulated new interest in lithography (on stone or zinc).

The popularization of prints has been achieved through many sources. By using big business methods of selling, the Associated American Artists Gallery first tapped the market on a large scale, and other galleries have since begun selling prints. At the same time print clubs and print societies have grown up throughout the nation. Graphic art exhibitions of Redon and Villon at the Museum of Modern Art, the Detroit Institute of Arts, and the Cincinnati Art Museum have created huge demands for the work of these artists; and, as Una Johnson points out in her article (see page 8), college art departments have developed active print problems.

Locally the Serigraph Society with its school and gallery has promoted the work of serigraph artists and has issued several books, and The Contemporaries Gallery has provided work space for artists as well as selling graphic art. The Color Print Society has commissioned leading artists to create original prints for its members and has pioneered in obtaining distribution to a new audience through department stores. One of the most interesting groups in the field is the International Graphic Arts Society (IGAS), a non-profit membership group. A jury of nationally known print experts commissions artists whose editions of 200 prints are sold at minimum rates. An important area of IGAS'

work has been an international exchange of 2,900 European prints for an equivalent number of American prints. This work points the way towards future widescale use of prints as an ambassador of American culture.

Perhaps the principal argument against original prints is the economic one, which is also the leading one of protagonists. Opponents charge that graphic artists are flooding the market with cheap prints so that no one can survive, and prices are so low that galleries can rarely afford to handle prints except as a sideline. This is counteracted by the argument that a new public is being reached and developed and that mass sales of low priced works will equal dollar value of more expensive single works. At the same time they charge that the new public will eventually desire other art forms as they become collectors.

Certainly a new group of collectors is being formed. The demand exists and low priced prints are a means of satisfying it that is beneficial to all concerned. Many print clubs, including those in Philadelphia and Cleveland, have developed programs whereby they contribute to museum collections or form their own collections.

In future issues we intend to explore the print field further, and we will welcome our readers' comments and suggestions.

Why, Mr. Taylor?

Under the title of "Southwestward Ho" our competitor Time Magazine reports the opening of the new Fort Worth Art Center and the speech there of Francis Henry Taylor, director of the Metropolitan Museum of Art.

It seems that the rarified western air or wide open spaces of Texas have made our Taylor exceedingly bold—or perhaps the oil money on the other side of the fence is greener.

The Met's director told his Texas audience that "the great future of the artistic movement of this country must inevitably take its leadership from the Southwest and Far West." He also told the Texans that they are blowing "a breath of fresh air . . . into the stagnant and inconsequential backwaters of the large Eastern cities."

We agree that vitality and freshness is blowing in from the West where art activity has increased in recent years, but we feel that Mr. Taylor should back up his stagnation statement. In fact, we will be delighted to make our pages available to him if he wants to enlighten us.

If he is correct that Eastern cities are artistically stagnant and are backwaters, we hope that Mr. Taylor, who directs one of America's great museums, will rise to his own challenge and will lead us forward to new worlds and new vitality.

Incidentally, we have failed to see any exhibition of contemporary American art scheduled for Taylor's Met this year. Why not?

Films

by Vernon Young

"On the Waterfront"

Elia Kazan's new film, "on the Waterfront," is notable, so highly contrived as not to appear contrived. It has reality of surface in the selective manner of a Hemingway story. It has a persuasiveness of characterization, for the most part, rare on the American screen, not because actors are lacking to convey it but because it is so seldom elicited either by their material or their directors. To make a comparison not impertinent, the film is superior to Zinneman's "From Here to Eternity," for quite apart from any authenticity of people and place it may seem to recreate, it is an esthetic experience. Its realism is an illusion of style in a soft-focus vacuum. As art of the movie it convinces, even where it falters as a social testimony. And it does falter.

The background of Budd Schulberg's screenplay is the recent waterfront terrorism, and it remains background; it is not the real subject of the film. The subject is of course one man finding himself. Since the man is Terry Malloy, a docker and erstwhile prizefighter with a less than rudimentary consciousness, the subject can almost be said to be Terry Malloy's discovery that he has a self to find, that he is a man, *homo sapiens*, erect. Malloy's decision to testify against his union boss, Johnny Friendly, is an ironic climax, whether or not the irony was intended; the decision is forced, not so much by the appeal Father Barry makes to Terry's soul, or by the appeal Edie, sister of one of Johnny's victims, makes to his loyalty and conscience, as by the insupportable fact that Johnny and his "pistols" kill Terry's brother, Charley (a man with just enough education to sell himself for a higher price than Terry's). Despite the group crisis and the group psychology which comprise the moral setting, despite the wider references to the community of man, despite the whole political problem of group solidarity (which as a matter of presentation is scotched, and an implication of forces higher than the Union boss is hinted in one shot of an economic royalist watching television), the story is Malloy's. When he personally whips Johnny Friendly — even though in turn he takes a beating from the mobsters — when he personally is made the rallying point of the longshoremen in the final scene, the film as a *social statement* ceases to have credence. I think it is not too much to say that the ending is phoney, an offense against the complexities of democratic



Karl Malden, Marlon Brando and Eva Marie Saint in "On the Waterfront"

action; as in "High Noon," it cancels the question it asks. If one man can succeed against the armed opposition (or at least succeed in turning the tide), then the original appeal, that no man is an island, has been scuttled. Suppose this Terry had been another, not physically fearless! In short, the scenario hedges: it enlists militant Christianity, due process of law, love and a strong left arm, for the usual reason behind intellectual confusion in Hollywood — disregarding the possibility that clear thought is un-negotiable there — the desire to please as many sections of the audience as possible.

The impressiveness of Terry's stature is made irresistible by its embodiment in Marlon Brando who performs his most brilliant variation so far on the definitive rum-dum which is his special contribution to the theater arts. The part justifies all his little tricks of naturalism: the one-shoulder shrug, the puckering mouth that expresses the emotion refused by the eyes, the slow take, the turning to look at somebody the wrong way (i.e., the more indirect way), the fumbled verbal reaction, the underplayed thumb-jerk and the unexpectedly crisp outgoing gesture. These are all adaptations from Stanley Kowalski's equipment and they are patently appropriate here, as they weren't in Mexico or the Roman Republic. The context gives them meaning and Brando senses the depth of this meaning for him, for his style. When he struggles with the priest or with his brother or with his girl for comprehension, for clarity or for love, you can hear the wheels. You get the feeling that you're watching a recapitulation in the dawn of society of Primitive Man's first divine gropings for The Word which will make

him human. Brando's delivery of such lines as "Yeh—I get your thought," or "Everybody's puttin' the needle on me!", or his plaintive, "I jis t'ought they was go'na lean on him a little. I didn' know they was go'na knock him off," seems as refreshing as anything heard in this direction since Clifford Odets made Chekhov safe for the Bronx.

But if it is Brando and Eva Marie-Saint and Rod Steiger who principally make the personality impact, the film is finally, conceptually, Elia Kazan's. His deft, mobile, unwasteful direction, unfailingly supported by Boris Kaufman's camera and by Leonard Bernstein's score (from the first ominous percussion to the final blurred wail of lyricism) carries all the staccatto vigor, the muted poetics and even the precarious social logic, in its rhythmic progress. Long after you've forgotten the thesis, ceased to care about analyzing its insufficiencies and evasions, or recovered from your doubts as to the underlined symbolism of "Johnny Friendly," the pigeons, and the small boat in the foreground of the scene when Terry goes to take on Johnny, labeled *Rebel*, N. Y., you will recall the more subtle atmospheric qualities and the moments of power that speak directly to sight, hearing and pulse: grey November light; deserted swings under leafless boughs, where the breath of Terry and Edie is dispelled into misty air; clutter of T.V. aerials on jumbled roofs and a luxury motor-vessel sliding down the river beyond (another world floating free); and the startling first-climax with the sound of pile-drivers building to Terry's confession, long-shot, and its actuality in closeup screamed down by tug-whistles blending again into Bernstein's score.

The Brooklyn Print Annual

by Una E. Johnson

Its Background and Growth Is a Significant Chapter in Print History

The impressive renaissance in fine print-making which we have been witnessing during the past decade in the U. S. has been due to several circumstances. The first impetus came through the active and effective Graphic Arts Section of the often maligned Works Progress Administration during the last half of the precarious 1930s. Under its aegis graphic workshops were set up in many sections of the country where artists worked in lithography, woodcut and intaglio, and explored the possibilities of a new fine print medium later called serigraphy. Freed of the necessity of producing saleable pot-boilers, the artists in America embarked, under farsighted direction, on a vast experiment in contemporary graphic arts. Although some of the results were undistinguished, they did serve to lift prints from the doldrums of repetitive illustrations into a contemporary and dynamic expression.

At the close of this sponsored revival of printmaking in the U. S., William Stanley Hayter brought his Atelier 17 from Paris to New York in 1940 and set up his presses in studios at the New School. In this workshop, sparked by the unflagging zeal of Hayter himself, a revival of the old tradition of burin engraving and its allied media began. Hayter's freshness of approach, his own professional brilliance and abiding enthusiasm, brought many artists together. A number of European artists, forced from their own studios by the war, worked with a group of Americans in an exciting as well as an exacting experiment in graphic expression. Here older, well-established artists worked alongside youthful artists exploring techniques that in many instances were new to all of them. It became literally a group effort and often led to further and more impressive results. The enthusiasm and creative energy generated at Atelier 17 led artists to re-evaluate their own efforts and to carry on individual experiments in other graphic media. Artists working in the U. S. were fortunately free to work in comparative peace during the years of the European War. Accessibility of presses, paper, inks and a growing public interest in prints gave them encouragement and incentive.

As a result graphic workshops began to appear in many more art schools and colleges throughout the U. S.: in Iowa, Illinois, California, Indiana, New York, Minnesota and other states. Thus in 1947 in the midst of this revival, The Brooklyn Museum launched its National Print Annual. The overwhelming response from nearly 600 artists working in all sections of the U. S. that first year gave it an auspicious beginning. Ten years previously, in 1937, the Museum had formally opened a modern print gallery and a modern print study room where 19th and 20th century American and European prints were presented in a number of special exhibitions.



Joseph Zarcone: *Bird*, 1952

During the first eight years of its existence this national print annual exhibition has achieved a splendid reputation for its sponsoring of graphic work that is alive and of our time as well as of high artistic merit. Astonishingly enough it is also the first comprehensive, completely juried annual to be held in the New York area.

Its purpose, as stated in the first catalog, is to recognize and encourage all artists who are working in the graphic arts and to stimulate public interest in fine contemporary printmaking. Requirements of entry are made as broad as possible. All artists working in the U. S. in any of the graphic media are eligible to submit prints which have been executed within the preceding year. All entries are submitted to a previously announced jury which selects 150 to 200 prints from the work of approximately 700 artists. Although prizes, as such, are not granted, purchase awards totalling some \$600.00 are made. The prints so designated are placed in The Brooklyn Museum's permanent collection. To date 150 prints have been selected as purchase awards.

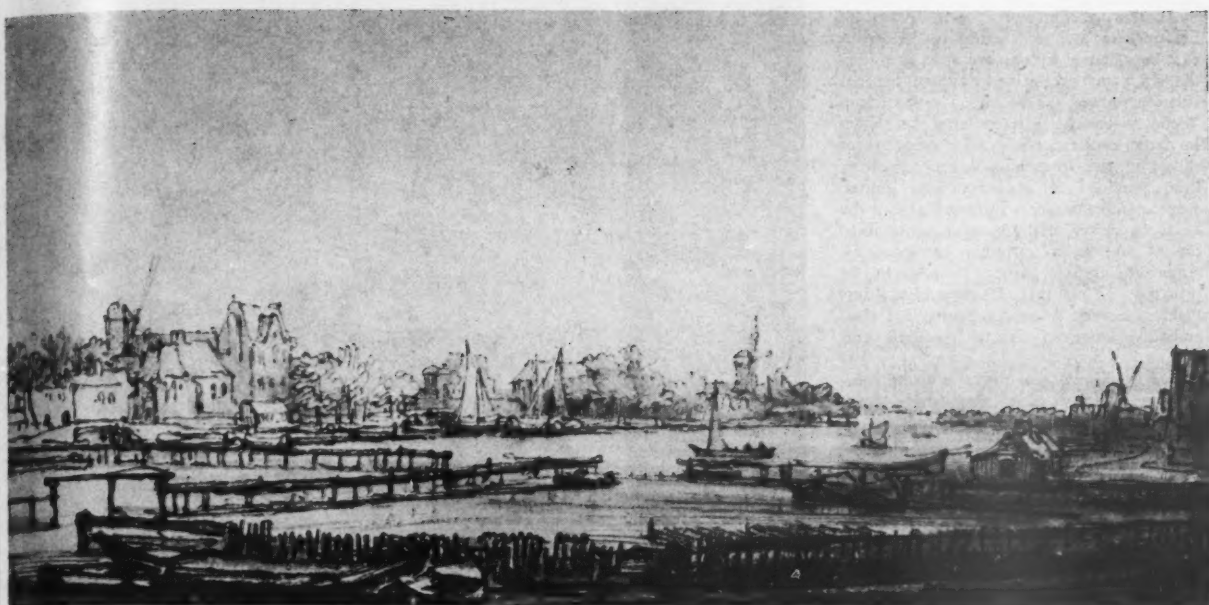
Furthermore, each year a selection of approximately 75 prints from the Brooklyn Museum National Print Annual has been circulated in galleries and museums throughout the U. S. by the American Federation of Arts. From Washington state to Massachusetts, from California to Florida this print annual, like the circus, has toured the length and breadth of the land.

Reflecting on the vast panorama of some 10,000 prints (nearly 1,300 entries each year) sent in to the Brooklyn Museum National Print Annual, it is obvious that printmaking in this country has tremendous exuberance and vitality. A bewildering number of techniques and combinations of media, representational and non-representational in presentation, have poured in for the consideration of each year's hard-working jury. Perhaps now the extensive phase of experimentation in methods and

techniques is being replaced by somewhat more positive and philosophical statements in visual expression. The artist no longer has to attract by spectacular means the wayward attention of the public. He can now devote his creative efforts to a direct and lucid statement of what he wishes to impart. Since the times of Rembrandt, Goya and Daumier, the artist in his graphic work has spoken of and about his time with brilliance. The 20th century has grave need of its artists who through direct visual means capture and record the tempo and mood of our time and state with simplicity, clarity and skill the reflections and the questions of the contemporary world.

Lee Chesney: *Engraving*, 1952.





Rembrandt: *The River Amstel*

The Rosenwald Collection

by Elizabeth Mongan

The Lessing J. Rosenwald collection, now owned by the National Gallery in Washington, but housed at "Alverthorpe" Jenkintown, Pa., was started in 1927. The collection contains superb examples of practically all the well known print makers from the 15th century to the present time. In addition there are a number of old master drawings and 45 exceptional early miniatures.

In Mr. Rosenwald's own words "the aim of this collection has been to secure quality rather than quantity." In general the idea has been to form a distinguished collection of prints and drawings with a three-fold purpose in mind: as a natural ornament for the National Gallery, to furnish material for traveling exhibitions and for study purposes. The dispersal of many great European collections in the past three decades has provided some unusual opportunities for acquisition. Although in many cases the choice of acquisitions has been very personal, without regard to contemporary taste, it is this subjective approach which in the end lends character to the whole.

The range and diversity of collecting is wide. Only two examples of new acquisitions have been selected for illustration, but many other new items of great interest have been added recently to the collection.

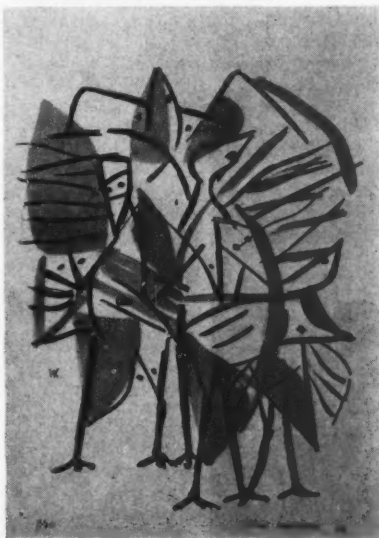
The Master I.A.M. of Zwolle was the most original of the Dutch engravers at the end of the 15th century. He made only 26 engravings, all of them now very rare. This representation of *St. Christopher* on horseback is believed to be the only 15th century print which departs from the traditional iconography.

The beautiful Rembrandt drawing (reproduced here) of a view on the river Amstel was obtained from a Dutch private collector early this year. In depth and clarity it is even finer than a drawing of the same prospect which is in the Rijks-Prentenkabinet in Amsterdam.

Master I.A.M. of Zwolle: *St. Christopher*



Irving Kriesberg: *Birds*, 1952



Circulating U. S. Prints

by Helen M. Franc

If the vitality and diversity of contemporary printmakers in the U. S. do not achieve global recognition, it will not be for lack of enterprise on the part of the Museum of Modern Art in making the significant role of American graphic artists known in this country and abroad. In addition to two major shows of American prints which are currently being circulated throughout the U. S. and Canada as part of this season's domestic program, the Museum's Department of Circulating Exhibitions, headed by Porter A. McCray, has bought outright under its International Program six print shows which will be seen in Europe, Latin America, and the Near and Far East. Material for these exhibitions was selected by William S. Lieberman, curator of the museum's department of prints.

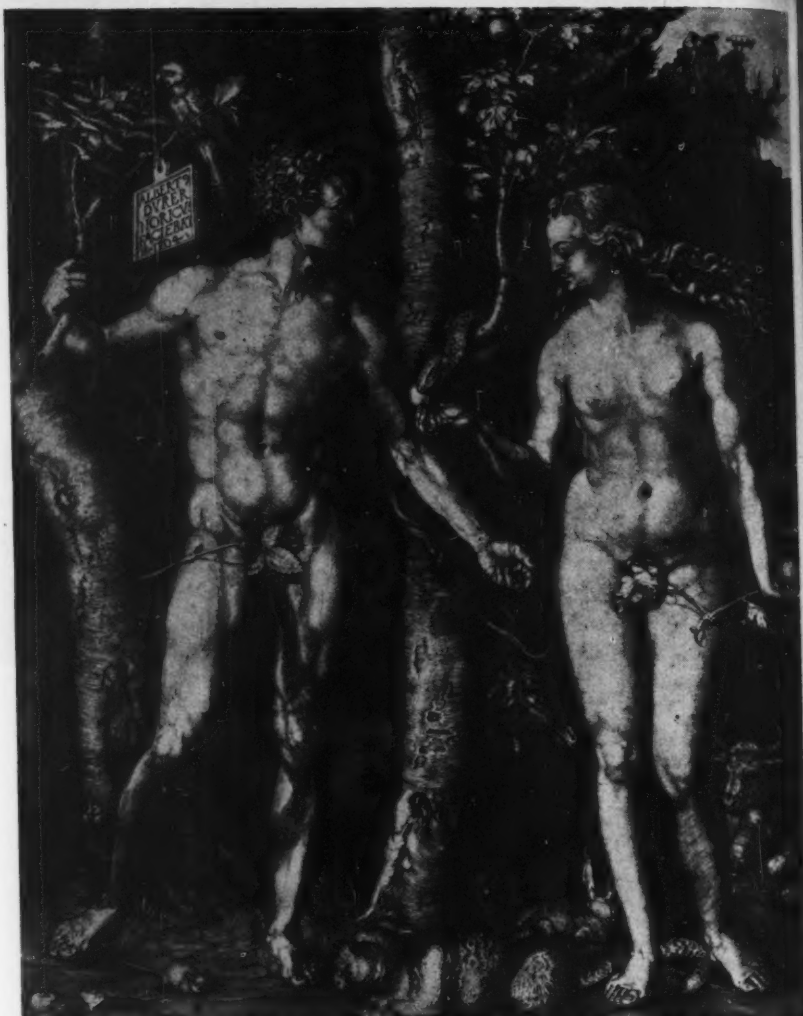
The two exhibitions now traveling in this country are Young American Printmakers and Recent American Woodcuts. The latter, comprised of 38 prints from the museum's Abby Aldrich Rockefeller Print Room, demonstrates the revival in recent years of interest in this medium. Young American Printmakers is made up of selections from the large exhibition held last year at the Museum of Modern Art under the auspices of the Junior Council, in which work in all graphic media was invited from artists 35 years of age or younger. The 70 prints chosen for the circulating exhibition reflect, through their wide range of styles, subject matter and media, the lively enthusiasm of young graphic artists whose technical proficiency and constant experimentation have helped to bring about the extraordinary renaissance taking place in American printmaking today. Although many of the smaller prints continue the long tradition of black and white, the recent emphasis on large-scale prints in color is particularly apparent.

Another version of Young American Printmakers, including prints by 35 artists, each represented by one example, is among the six print exhibitions destined for circulation abroad. This and The American Woodcut Today are intended to be shown in large centers, while four other print shows in the International Program have been provided for galleries with limited space: Contemporary Printmaking in the U. S. (a survey of the various media, techniques and styles currently employed by American graphic artists, as seen in 40 prints by 32 artists); 30 American Printmakers; Recent American Prints in Color; and 25 American Prints in Black and White.

The light weight of prints, and the comparative ease with which they can be transported and displayed under a variety of conditions, make them particularly suitable for circulation. At the same time, since so many of America's major artists have turned enthusiastically to the graphic media in recent years, prints occupy a more central position in the general development of art than they did even as recently as a quarter century ago and can no longer be relegated to the category of "minor arts." The wide diversity of styles of American artists, and their handling of color and texture, are well represented by these prints. Many of the large woodcuts, in particular, rival painting in their size and brilliance of hue.

The prints in the international exhibitions have been bought outright in order that they may be continued in circulation for as many years as seems useful for the purposes of the program. Ultimately they may be offered for sale abroad, and the proceeds in local currencies used to acquire prints by artists of the respective countries for the Museum's own permanent collection. Meanwhile, these print shows will have served as cultural ambassadors, bringing to thousands of people in distant lands from the Far East to Central Europe, from Latin America to Scandinavia, a realization of the creativity and competence of American artists.

William Stanley Hayter: *Tarantelle*



Albrecht Durer: *Adam and Eve*. At San Francisco's California Palace of the Legion of Honor

San Francisco

Most print activity in the San Francisco region is the work of the Achenbach Foundation for Graphic Arts. It was presented to the city and county in 1951 and is administered by the California Palace of the Legion of Honor.

Previous to the time when the collection came to the museum, the Legion of Honor presented several print shows each year. However, the museum's print activity is now superseded by the Achenbach Foundation's exhibitions. Since 1951 the foundation has prepared almost 40 exhibitions for the museum and, at the San Francisco Public Library, there is a room devoted to the showing of prints specially from the foundation.

The material for these shows is drawn from the foundation's sources, with occasional supplemental prints used. The range of prints is wide—from Durer to Dali, from Hokusai to Hayter.

The San Francisco Museum of Art has a special exhibition program which includes about five print shows each season and it also is the exhibiting center of the San Francisco Art Association's Drawing and Print Annual, an open national show. In addition to the exhibitions, the San Francisco Museum recently presented a TV show, "The Graphic Arts Today." This program demonstrated the activities of the print workshop of the California School of Fine Arts.

Seong Moy: *Chinese Actor*. In Museum of Modern Art's international circulating print exhibition



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Three Print Societies

Cleveland and Philadelphia

Two of the more notable print societies in America are in Cleveland and Philadelphia. The Cleveland group comprises collectors in that city who carry on an active program to stimulate interest in old and contemporary prints, sponsoring lectures and exhibitions, as well as operating an etching press for use of Cleveland print-makers. It also is active in acquiring works for the Cleveland Museum's permanent print collection.

The Club is observing its 35th anniversary, having been founded by the collector Ralph King in 1919.

The Print Club of Philadelphia, which in 1955 will celebrate its 40th anniversary, is a non-profit organization founded to promote an interest in the graphic arts among artists and collectors with particular emphasis on work by contemporary print-makers.

In order to fulfill these objectives it holds exhibitions in its own galleries—a two-story converted stable on Latimer Street and sends exhibitions to other organizations throughout the U. S. and Europe. Receptions, lectures, demonstrations, visits to private collections, classes and workshops are arranged for the members. It has a membership of approximately 700.

Fourteen exhibitions are held in the club's galleries during the year. Four of these are competitive open juried exhibits. The prizes awarded are purchase prizes—the winning prints becoming the property of the Philadelphia Museum of Art. There is also a Print Club Permanent Collection Fund which purchases and donates prints to the Philadelphia Museum Print Collection. Approximately \$600 worth of prints are purchased annually by this fund.

The Philadelphia Museum of Art has a most active print department with Carl Zigrosser as curator. The collection is rich in contemporary and old master prints. The Rosenwald collection is in nearby Jenkintown. There are graphic art departments at the Pennsylvania Academy of Fine Arts, Philadelphia Museum School of Art, Tyler School of Fine Arts and Moore Institute. The printmakers and teachers in the field are Morris Blackburn, Benton Spruance, Jerome Kaplan, Edward I. Colker, Snemuel Maitin, Arthur Flory and Leonard Nelson. Philadelphia is also the home of the American Color Print Society.

Cincinnati

The print department of the Cincinnati Art Museum has just been moved to enlarged quarters adjacent to the re-designed print galleries where the Albert P. Strietmann Collection of Color Lithographs, totaling 135 items was presented. This is the first survey of the medium ever shown anywhere and traces its development from 1839 to the present.

During the 3rd International Biennial of Contemporary Color Lithography last April, 120 prints worth about \$3,500 were sold; 452 color lithographs from 22 countries were included. A selection is being circulated by the American Federation of Arts and an American group was exhibited at the Demaëgh Municipal Museum in Oran.

Last January, the exhibition of 20th Century Biblical and Religious Prints from the

collection of Mr. and Mrs. Ross W. Slo-niker was held. It is the most complete collection of its kind in existence. A selection is also being circulated by the Federation, and this group has been given to the Cincinnati Art Museum. During the 1953-1954 season, the Print Department displayed more than 900 prints.

The first complete showing of the etchings and lithographs of Zao Wou-Ki, the most popular artist in both the Second and Third Cincinnati Biennial, will open in the Print Galleries November 21. A survey of American Color Prints made during 1954 will open February 1, 1955.

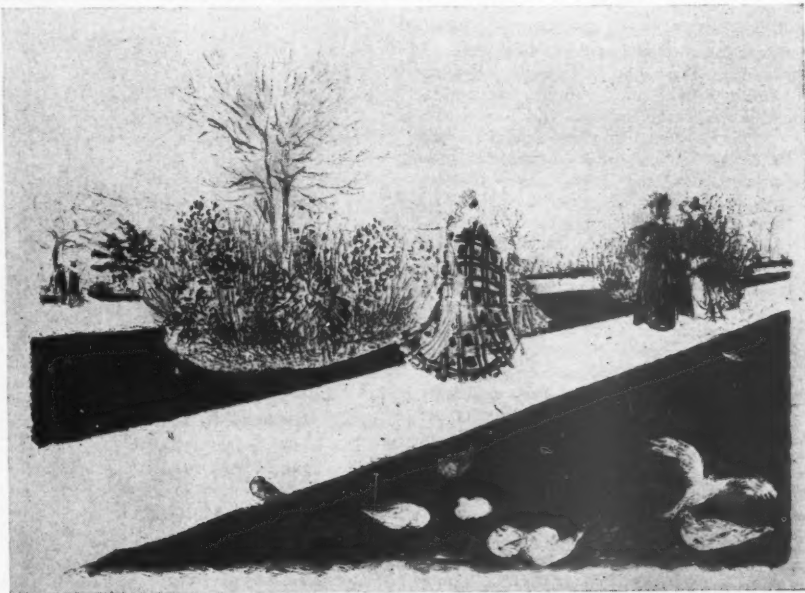
NAWA Graphics

A tribute not often deserved by group showings may be paid to the exhibition of graphics by members of the National Association of Women Artists. A high average of work is maintained throughout the showing. For while better or best may be

accredited to some of the papers, there are no negligible items included. The exhibition reflects the contemporary approach to graphics in its emphasis on color prints, lithographs and wood cuts predominating, although both color etchings and black and whites make definite contribution to the excellent impression of the show. In this latter class, outstanding examples are *Indian Pipes* by Alice P. Schafer and the soft ground and aquatint, *Moonlight Amalfi*, by Kathleen M. Finn.

Among the color woodcuts, the free-flowing design rhythmically incorporating large forms, *Pastoral*, by Rita Leff, and the original arrangement of deep blues and blacks in Constantine Scharf's *Leaf Pattern* call for citation, although beauty of textures, admirable composition and a high degree of craftsmanship appear in color prints in varied mediums by Sara Winston, Lena Gurr, Miriam Sonderberg, Ethel Leventhal, Charlotte Whinston, Sue Fisher and Virginia Ward. (Argent.)—M.B.

Edouard Vuillard: *The Garden of the Tuilleries*. At Cincinnati Art Museum



Benton Spruance: *Jacob Wrestling with the Angel*. At Print Club, Philadelphia



A Model Workshop

The Contemporaries Gallery and Workshop at 959 Madison Avenue in New York is one of the more ambitious galleries specializing in print media. The following is a report on the role it has played in American graphic art and its plans for the future:

The Contemporaries Gallery and Workshop was founded by Margaret Lowengrund as a cooperative venture in the graphic arts. That concept had to be temporarily abandoned when it became clear that there would be no sponsorship or support of the plan until the organization proved self-reliant and successful. Meanwhile, artists, sensing and understanding the essence of the project and its need as a service and outlet for their creative work, brought in their work as they finished it—or came to make lithographs, etchings and woodcuts in the workshop. Among them were Frascini, Menkes, Ben-Zion, Dave Smith, William Smith, Archipenko, Moller, Seligmann, Millman, Armin Landeck and John Groth.

Patrons came; museum directors began showing in their galleries important print productions. Students and professional artists benefited by the services and in turn contributed their latest graphics for exhibition and possible sale. All proceeds went back into the enterprise.

During the past year, aside from the regular schedule of activity in the workshop and shows in the gallery, invitations for outside demonstrations and exhibitions in all media—including serigraph and monotype—were extended from a number of clubs, art societies and university art departments. The staff, which included Seong Moy, Michael Ponce de Leon, and Adja Yunkers, was called upon to activate the graphic studio at Vassar by demonstrations of etching techniques before the students, and a show was arranged for the museum at Vassar. A similar demonstration in woodblock technique was presented in the U. N. Building for the benefit of visitors and members of the art departments.

When the Cincinnati Biennial of Contemporary Color Lithography issued its catalogue this year, 19 listed prints were made in The Contemporaries' workshop. Practically all others in the U. S. section have been shown in the gallery. Artists included were George Biddle, Garo Antreasian, Will Barnet, Adolf Dehn, Werner Drewes, Caroline Durieux, Arthur Flory, Richard Florsheim, Emil Gelé, Beatrice Grover, Victoria Huntley, Alice Mason, Ponce de Leon, John von Wicht, and Emil Weddige.

The Contemporaries is soon to reorganize on a non-profit basis. The staff is to be increased and there will be bigger and better printing facilities. An announcement will be forthcoming in the near future of the new organization.

Directory on Where to Show

A directory of open exhibitions for the coming year is now available at Artists Equity Association, 13 East 67th Street, New York 21. The work has been edited by Lincoln Rothschild, executive director of the association. There is a charge of \$1.00.



Anonymous Romanesque engraving: *Blessed Are They Who Mourn*. At Albion College

AFA Awards in Criticism

The second annual awards of the American Federation of Arts to encourage excellence in art criticism have been given to the following writers: \$250 for newspaper criticism to Dorothy Adlow, art critic of the Christian Science Monitor; \$250 for magazine criticism to Henry McBride of Art News; and honorable mentions in magazine criticism to James Thrall Soby of the Saturday Review, Otis Gage of ARTS DIGEST and Bartlett H. Hayes, Jr., of American Artist.

Albion Collection

The Albion College Print Collection attempts, as far as it is possible by print media, to show the history of art, in the Western World primarily, from the 15th century to the present by means of original prints. Although several prints by the same artists are included to illustrate changes of style, concentration on a broad survey of art has been the policy. With such a policy, significant contemporary work receives attention equal to that of the old masters. At present the collection numbers more than 500 catalogued prints.

Serigraph Galleries' new installation on 57th St., New York



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Braque as Printmaker

by William Lieberman

Although as a painter Georges Braque has been recognized for many years as one of the leading masters of the School of Paris, his work as a printmaker is much less known. An exhibition, opening at the Arts Club in Chicago, and extending to Nov. 26, offers the first retrospective of his prints in America.

Braque's first intaglio plates were a group of etchings and drypoints commissioned by Daniel Henry Kahnweiler, dealer and early propagandist of cubism. With the exception of a nude in 1907, all his prints are still-life compositions repeating objects presented in his cubist paintings—bottles, glasses, playing cards, pipes, cigarettes and musical instruments.

During the summer of 1911, Braque and Picasso worked in close collaboration. Their paintings and particularly their etchings of the following year seem almost indistinguishable. While the changing perspectives and cubist analysis of objects were daring, the compositions remain dehumanized and severe. One of the methods by which the two artists sought to enrich the language of cubism, after its formative and austere statements, was through the use of actual letters, as seen in Braque's prints of 1912. Many years later, in Braque's etchings to Hesiod (1931-32) and to Milarepa (1950-51), and in a few of his recent lithographs, the use of letters as decorative shapes reappears.

Only two of Braque's cubist etchings, *Fox* and *Job*, were accepted for publication by Kahnweiler in 1912. *Fox*, his most important intaglio print, was the name of a bar in Paris frequented by the poet Guillaume Apollinaire and his friends. *Job* is the name of a brand of cheap cigarette tobacco popular in France. Braque's other cubist prints, some of which are shown for the first time in this exhibition, were forgotten and the copper plates themselves were lost, until rediscovered and published by Aimé Maeght in 1950.

In 1930 Ambroise Vollard, the great French editor of prints and illustrated books, commissioned Braque to illustrate the *Theogony* of Hesiod. Although Braque completed 16 etchings in 1932, the book remained unpublished at the time of Vollard's death in 1939. In 1950 the project was resumed by Maeght. Seven of the 16 original etchings and one of the etched copper plates are included in this exhibition, as well as one of the additional etchings (1951) and the cover, recently printed in color (1954).

In 1950 Braque began another series of illustrations: etchings and aquatints inspired by the writings of the Tibetan monk Milarepa (1038-1122), sometimes called "the Socrates of Asia." Milarepa's writings, including the *Chants from Shangri-La*, consisting of poems, hymns and philosophic reflections, have also deeply influenced the sculptor Brancusi. In the illustrations for both Hesiod and Milarepa Braque adopted a deliberately archaic style.

It is as a lithographer rather than as an etcher or engraver that Braque will probably be most popular with the general public. Although he experimented briefly with color lithography in 1922, and again in 1933, he did not begin to explore the medium seriously until 1944. He worked in close collaboration with Fernand Mourlot, the leading printer of lithographs in France, using from four to six stones for as many colors in a single print. The *Helios* series, begun in 1946, is a particularly interesting sequence of a theme. The central design of *Helios* in his chariot, printed from the same stone, remains identical in all versions. In this exhibition the central motif in black and



Georges Braque: *Helios (IV)*. To be in retrospective exhibition at Chicago Art Institute organized by Museum of Modern Art—March 30-June 12

white is shown together with four variations in color around the design.

Unlike Picasso or Rouault, Braque considers his graphic work only as a minor accompaniment to his paintings. His sustained interest in printmaking dates only from 1944. Of some 100 etchings and lithographs done between 1907 and 1954, two-thirds have been printed during the last decade.

The exhibition of 60 items, organized by the Museum of Modern Art, will be shown at the J. B. Speed Art Museum, Louisville, Kentucky, the Cincinnati Art Museum, the Museum of Art, University of Michigan, and the Chattanooga Art Association.

Georges Braque: *Goddess on Horseback*. To be shown at Chicago



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(see cover of this issue of Arts Digest)

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by Sam Feinstein

Minna Citron has won acclaim for both her printmaking and painting, but she has chosen to emphasize the latter aspect of her work in "A Decade of Minna Citron Paintings, 1944-54," a traveling exhibition which makes its debut at the Dubin Galleries in Philadelphia.

Mrs. Citron's pictorial creations are nearly always characterized by an inventive sensibility which strikes a delicate balance between intuitive impulses and rational processes. This show makes explicit the changes in her technical development through an artistic growth from a figurative to a non-figurative approach and from a linear to a plane-concept of space.

In the earlier paintings, *Istar* still contains recognizable figure elements; *Graffiti* is abstract, but — perhaps in kinship to her prints — still depends upon lines to project its major drama. Isolated in their function as pictorial elements, they are enclosed, cocoon-like, in vertical apparitions of oyster white forms.

Her recent work reveals the artist's immersion so deeply in the painting act itself that the canvas surfaces take on a fuller body, broad-planed rather than linear in impact, and more emotionally compell-



Minna Citron: *The Happy Day*

ing than the preceding statements. Especially effective are the poetic *Summer Night*, with its misty, ephemeral floats in an infinity of modulated blue, and *Vulcan*, in which rough-edged blacks become dynamic color routes, charging like jets of lightning through the maroon-toned space to set off flashes of blue and white.

As if to compensate for the lack of prints in the Citron show, three interesting print exhibitions have appeared locally, one recently ended and two current. The first, by Worden Day at the Art Alliance, is the work of a thoughtful, fluent artist who shows woodcuts, color lithographs, serigraphs and what is called here print-collage, a combination of print and wash media as well as the actual pasting of new layers upon the print surface.

Miss Day's imagination transcends her virtuosity, and the themes themselves emerge dominant, articulating a complex inner world which evokes (although her undulant calligraphy is non-figurative) the graceful images created by the animated, overlapping lines of cave drawings.

At the Print Club, a Hebrew Tercentury exhibition of prints stresses appropriate subject matter, rather than the artists' religious affiliations. Most of the statements

are semiabstract, although such striking prints as Andre Racz' realistic *Sacrifice of Isaac*, heatedly etched into a mystical chiaroscuro, and the somber amorphous abstraction *The Fourth Day*, by Eugene Feldman, border on each side of this category. Of the many outstanding efforts here, Irving Amen's *Eve of the Sabbath*, a woodcut, Harold Paris' *Cabala*, Itzhak Sankowsky's wood-carving, *Jacob Wrestling With the Angel of God* and Edward Colker's linear *Lot and the Angels*, almost scrolled into a cursive lyricism, might be mentioned, together with Bernard Reder's charming *Sholem Aleichem*, cut in wood so sensitively as to seem lithographic in texture, and Clayton Whitehill's more immediately decorative *Song of Songs*.

The Print Club is also holding a two-man show by Rudy Pozzatti and Carol Summers, two young printmakers who are contrasting interpreters: Pozzatti's forms are small and packed into segments which make for a multiform, perhaps too evenly intense imagery; Summers expresses his subject through a simplicity which is often symbolic, counting on the immediate clarity of a few handsome forms to carry his plastic and psychological meaning. *Icarus*, for example, is a yellow-mortled white winged shape, plunging downward against the hot density of deeper yellow. Or *Bridge*: a white geometric spider web against black.

New York Notes

Skowhegan Benefit at Downtown

An exhibition by the faculty and visiting artists of the Skowhegan School of Painting and Sculpture is on view at the Downtown Gallery through November 20. The exhibition, which is being held for the benefit of the school's scholarship fund, includes Philip Guston, Karl Knaths, Jack Levine, Henry Varnum Poor, Reuben Rubin, David Smith, William Zorach and others.

The show opened with a special auction of a John Marin water color on November 9. Abe Burrows was auctioneer.

Serigraph Society's 15th Year

The National Serigraph Society, founded in 1940 by Doris Meltzer, is celebrating its 15th anniversary with a schedule of special events embracing a broader field than in years past. The society's exhibition headquarters, the Serigraph Galleries in New York, also directs an information center and traveling exhibition service, and has recently re-designed its quarters in anticipation of expanded activities.

Members of the society for 1954-55 total over 50 international artists. A school-workshop is also operated in New York.

Woodcut Course at Atelier 17

A new course in color woodcut, conducted by Worden Day, has been announced by Atelier 17 in New York. The course, which commenced on November 2 and will continue through February 1, is given in addition to the atelier's regular classes in etching and engraving. It is felt that color woodcut is the closest print medium allied to painting, and that professional painters who have otherwise not explored the potentialities of graphic work might find this technique congenial to their interests. Inquiries should be made to the director, Leo Katz, at Atelier 17, 523 6th Avenue, New York City.

Seymour Lipton's Sculpture

by Herman Cherry

The first time that I saw Seymour Lipton's sculpture it struck me as forceful and done with consummate craftsmanship. At that time, 1947, I believe, he was working entirely in lead, using it in a way that was completely personal. The leaden material was, contrary to his most recent work, without light, and tended to be heavy,



Seymour Lipton is showing at Betty Parson's through Nov. 27

earthbound and agular. It was still tied to the base. Even then, the sense of growing things caught at the moment of climax whose next development would be decay, pervaded his work.

Later his sculpture was to be a "world of process," rather than of movement. It became a continuum of constant fulfillment.

Lipton speaks of time as an important element during the process of creating—he speaks of germinal convulsions, interlockings, embracings, expectancies—the internal explosions and sudden burstings out of womb interiors. He is preoccupied with the world of myth-creation—life, death, rebirth—the primordial instinct of man. The forms of his sculpture are the image of the eternal struggle.

His work speaks of interior form, as the pith of a tree, the sap, the backbone of a man; it speaks of internal tension. Not the outside of a shell, but the inside of a shell. Perhaps because of this his work has become more centrifugal, as against the upclimbing monolithic constructions.

This "world in process," broken from the bounds of the base, soaring from within, and glittering with refracted light, came at the same time of his discovery of new material—bronze, steel, nickel-silver. Thus, the need for involved forms came hand in hand with the acetylene torch.

Under the surface, hundreds of connected pieces of steel, like the skeletal structure of some beached sea animal, becomes one when the metal is welded on the surface.

From his drawings, of which he makes many, he used chance effects that stimulate the image. He keeps the image fluid, never letting it "harden" until the crisis of ambiguity has matured. To Lipton, the germ of the form already exists in nature. In his searching he finds and recognizes its fulfillment. It can be a flowerlike cluster, or a developing embryo.

Lipton speaks of sculpture as organic. He insists that its formal conception should not be in essence painterly, graphic, or architectural. It should speak only in terms of sculpture. And with him, this is a unique experience embodying all these attributes in a fresh correlation that has its own organic conception.

It is always poetic nature that pervades his work, and today his sculpture is recognized as a major force in American art.

Books

An Indictment of the Past

"THE LOST ART" by Robert Sowers. George Wittenborn, Inc. \$4.00.

by James Mellow

The villain in this piece is the art of easel painting and its representative figure, Leonardo da Vinci, with his patrons, his academic snobism, his fine distaste for those arts, like sculpture, which might work up a sweat in a man. Spreading from its warm climate, that southern art seduced nothern artists from the icy splendor of their former love, the art of stained glass, which declined and perished attempting to imitate the favors of its rival. The contention that runs through Mr. Sowers' monograph is that the "lost art" of glass painting was not lost at all, but callously "thrown away" in the manner of a Lohario rejecting a mistress whose charms have begun to fade.

One might, presumably, have made a case, on the grounds of its close affiliation with the Church, for the decline of the stained-glass art as a consequence of the breaking up of the medieval world and the increasing secularization of the West. But other considerations do not figure prominently, if at all, in Mr. Sowers' argument.

The culprits are, of course, "taste," "cultural arbiters" and artists "drinking from the common cup and producing private little streams." Before coming to it in the text, one is prepared for the "healthy" opposite, "the concept of architecture as the common meeting place of the arts," a fine ideal, and, imaginably, one that was arrived at as a natural expression in some moments of the past. The medieval cathedral was such a moment. But, fortunately or unfortunately, we cannot reinstate the conditions of a desirable past by merely re-establishing some of its monuments. The struggle will have to be more interior than that, and more crucial.

When he is dealing with the art of stained glass in its own right, Mr. Sowers is much more engaging and the analysis of the art in terms of its limitations, its "immutable laws imposed by light and optics," is a valuable and convincing one. Undoubtedly taste was one of the major considerations in its decline but that taste should be made to bear the burden of the guilt seems something less than the whole truth. What is equally disturbing is the curious moralizing tone that accompanies Mr. Sowers' argument. Our discovery of the past may be made more complete and our interpretation of it, as a result, corrected but we cannot alter the past itself. It does little good to nag at the painters from da Vinci to Picasso (by Leonardo's standards, incidentally, a messy painter) whose crime, if I read Mr. Sowers' indictment correctly, is that they pursued their private goals without consulting the future and bodied forth a Weltanschauung that is now felt to be unsatisfactory.

We have, at best, one device against the past; we may, occasionally, transcend it. At a time when it seems we are being invited to choose our Weltanschauungs like prefabricated houses and adapt ourselves to living in them, it may still be hoped that ours need not be so constrictive we



Edward Veeber: *Harlequins*, 1951. From "THE LOST ART" (Wittenborn).

cannot admire both the windows at Chartres and Picasso's *Girl Before a Mirror*. From the recent past we may even hope to draw, as saints like Augustine did, some good from evil. In this respect it is perhaps an encouraging sign that most of the examples of contemporary stained glass which Mr. Sowers presents draw heavily from the painting of the last forty years.

A Psychology of the Creative Eye

"ART AND VISUAL PERCEPTION" by Rudolph Arnheim. University of California Press. \$10.

by Jeanne Wacker

Mr. Arnheim's new book is a documentation of his thesis that the artist's "creative eye" is no different in principle from that of children, or of adults whose naive awareness of the "expressive" qualities of things has not been suppressed by an exclusive concern with their "geometric-technical" properties. "Expression," he says, "is the

primary content of vision in daily life," and he concludes that "the training of art students should be expected to consist basically in sharpening their sense of these qualities."

The link which connects this conclusion with Mr. Arnheim's excellent discussions of the dynamics of visual perception is his statement that "the perceived impact of forces makes for what we call expression." "Hostility and friendliness," he tells us, "are attributes of forces." The bulk of the book consists, therefore, in careful descriptions of the stimulus conditions under which various types of visual "forces" are in fact perceived. Mr. Arnheim has ordered his materials around general categories like Balance, Shape, Form, Space, Growth, Light, Color, etc., and has proceeded from elementary to complex examples with respect to each. He has also included each chapter with illustrations of how the facts adduced can be used to illuminate the methods of individual artists and the meaning of specific works of art. The tone throughout is conversational, and the book itself, very handsome.

What polemics the book contains are directed against the popular assumption that

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expressive qualities are necessarily derivative, i.e., are associations or projections originating in the observer, rather than directly perceivable traits of the visual stimulus. Mr. Arnheim's case for the contrary view is virtually unassailable, and it is therefore ironical to find his Gestalt principles of explanation leading him also to treat expression as derivative, though in another sense. To say that the perceived impact of forces "makes for" expression, or that "expression is conveyed not so much by the 'geometric-technical' properties of the percept as such, but by the forces they can be assumed to arouse in the nervous system of the observer" is to make of expression merely the perceptual derivative of dynamic physiological structures. It is also to rule out in advance the possibility that structureless percepts should exhibit expression. It is not surprising, therefore, to find Mr. Arnheim suggesting, in his chapter on color, that primary (i.e., simple) colors are fairly neutral in their expression, even though ordinary conversation suggests otherwise, and the experimental evidence, as he candidly admits, is far from conclusive.

But this is to quibble with a book whose real purpose and power lies not so much in its psychological explanations as in the order it introduces into previously scattered experimental data which bear on aesthetic problems. Few psychologists have shown so clear an understanding as Mr. Arnheim of what in psychology is relevant, and what is irrelevant to esthetic questions. The criterion of relevance, as he frequently reminds us, is simply "what appears in the visible pattern itself." This reader never thought to find causality included in what thus appears, but the ingenious experiments of a Catholic priest at Louvain would jolt David Hume himself were he alive to learn of them. Critics and laymen alike should be fascinated by Mr. Arnheim's account of the way this, and many other "appearances," have been subjected to experimental analysis. And for anyone who like this reader has never really understood why and under what conditions we should see volume in a plane surface, or the relative advantages of the different spacial projections used throughout the history of art, Mr. Arnheim's lucid discussion will be a joy.

The Gothic Era

"GOTHIC PAINTING" by Jacques Dupont and Cesare Gnudi. Skira. \$20.00.

by Ulrich Weisstein

This latest volume in Skira's broadly conceived survey of "The Great Centuries of Painting" is comparative in character, both geographically and in terms of the media discussed. The term Gothic, indeed, is so rich in connotation that it has been applied indiscriminately to the French cathedral sculptures of the Middle Ages, to the post-Byzantine art of Giotto and to the court art derived from the Siennese manner. Thus the stark realism of the brothers Limbourg and the genteel linealism of Duccio di Buoninsegna are included under the same category. In short, each new definition of the word Gothic calls to mind a different aspect of that age of contrasts and transitions which was the waning of the Middle Ages. The artist of that time, far from being emancipated, was still a Jack-of-all-

trades, *valet de chambre* and minister-without-portfolio in one. Accordingly, the esthetes of the time discussed on equal terms the beauty of a gilded chair and that of a lavishly illustrated Book of Hours.

Hence, the authors of the new Skira volume have good reason for discussing the art of panel and fresco painting in conjunction with the arts of illumination, tapestry and stained glass window design; for an equal amount of artistic and intellectual effort went into each of these. But when they attempt to define more precisely the subject of their combined study, as they do in the epigraph prefixed to the text, their definition is as vague as any and confuses rather than enlightens the innocent reader. That "the general trend (of Gothic is) toward a fuller, richer expression of human emotion" explains exactly nothing, for such is equally true for, say, the Renaissance or the age of expressionism.

In the same paragraph it is stated that "the Gothic artist looked to life itself for inspiration, saw the world through new eyes and depicted it with amazing freedom, using a language that was at once impassioned, ironical and naive." Now what was new in the way the Gothic artist looked at the world was, as in Giotto, the intuition of a new *Weltanschauung* with an altogether ungothic perspective. The term Gothic, then, is not the artistic denominator of a particular age, but a convenient name for the state of mind characteristic of medieval man. It denotes that sophisticated idealism which is later replaced by the selective realism of the Renaissance.

While the works reproduced in this volume cover a period of approximately 250 years—from the Psalm of Queen Ingeborg to the rich art of Pisanello—they do not include all major manifestations of the Gothic spirit. Considerable space is devoted to a discussion of the great Italian painters, among them Giotto, Duccio, Simone Martini and the brothers Lorenzetti. Particular emphasis is laid on their contribution to the decoration of that impressive monument of Dugento and early Trecento art, the double church of St. Francis in Assisi. Like the Avignon of the great schism and the Dijon of John the Fearless and Philip the Good in later years, Assisi requested the services of all manner of artistic temperament. Here the schools of Flor-

ence, Siena and Rome are equally well represented, thus enabling us to compare their achievements and interrelation.

On the whole, the line between Gothic art and what follows it is drawn somewhat arbitrarily in this book, perhaps in view of the forthcoming volume on 15th century art. For transitional artists such as Masolino da Panicale, Benozzo Gozzoli and Fra Angelico are conservative, and hence Gothic, if compared with their successors Masaccio and Piero della Francesca. The same is true for Enguerrand Charton in France, Hubert van Eyck, Memlinc, Bouts and Gerard David in the Netherlands, and Martin Schongauer in Germany.

But what words cannot express, pictures can. The 110 color reproductions accompanying the text are selected with a view to color and detail rather than composition. One only wishes that they were better integrated with the verbal analysis. At any rate it is good to know that where the text remains controversial or cryptic, the image is near at hand and easily accessible to our senses.

Primitive Art of the Americas

"THE EAGLE, THE JAGUAR AND THE SERPENT: INDIAN ART OF THE AMERICAS," by Miguel Covarrubias. Alfred A. Knopf. \$15.00. "THE ART OF ANCIENT MEXICO." Photographs by I. Grosz-Kimball. Text by Franz Feuchtwanger. Vanguard Press. \$12.50.

by Leo Katz

"The coming of the white man was a major disaster to the American aborigines. . . . Everywhere the Indians were betrayed and robbed, despised and treated with contempt; their works of art were generally regarded as heathen abomination. . . ."

This is the beginning of Covarrubias' book, and it ends with an epitaphic paragraph: "Unfortunately the natural life and vitality of the people of the Plains culture have ceased to exist. Their final subjection, the loss of their lands, and later the extinction of the wild herds of bison, their source of livelihood, gave the death-blow to their cultural integrity."

In the nearly 300 pages between the two quoted statements of the tragedy of the American Indian and the white conquerors' guilt, Covarrubias marches bravely through the enormous territories of the history of this continent, commuting continuously between accepted evidence and assumptions, based on imagination's desire to fill in the gaps.

I admit that I waited impatiently for the appearance of this volume. Archaeology, like other branches of learning, has suffered from specialization. When dealing with races or cultures, to whom creative art and even gold was of religious and (or) esthetic importance, many well-trained archaeologists who never had any creative experience are in a pathetic position, being experts on something they cannot possibly understand. Artists, on the other hand, may have enthusiasm and empathy but usually lack the scientific training. Therefore, it is an important event when an artist like Covarrubias, who is equally trained as a scholar, turns to such exciting material. However, in this case, the expected dynamite is somewhat missing. Covarrubias

Unknown Master: *Portrait of a Woman*, 1415. From "GOTHIC PAINTING" (Skira).



rubias reserves his artistic interest mostly for the illustrations, which are divided into a number of colored plates, vividly executed in brilliantly colored lithographs, engraved illustrations from pen and ink drawings and a special album of photographic reproductions, all in all 112 illustrations and 48 photographs. The Amalaïd of a Tlinit Chief's headdress is so vividly modeled and colored it virtually jumps off the page. (Many of the objects appeared less luxuriously executed in the much smaller volume on "Indian Art in the United States" by F. H. Douglas and René d'Harnoncourt published in connection with the 1941 exhibition at the Museum of Modern Art.)

This text amounts to an almost monumental collection of available information. The style is concise, economical and the drama of understatement is often quite effective. There is a vast amount of erudition behind his writing and we know that this knowledge is not based only on book learning but is backed by an enormous amount of direct experience and personal contact with races and cultures met in his native Mexico and his trips to North Africa (Egypt), Western Europe, China, Japan, Bali, the Malay Peninsula, Ceylon, etc., as an artist and scholar becomes a wonderful background for the scope of his chapters on origins and on horizons. He tries to give a bird's-eye-view of all the recent theories of Asiatic and Oceanic (Melanesian and Polynesian) origins of American cultures: Rivet, and his ideas on autochthonous developments, Gladwin and his Australoids, followed by Asiatic Negroids are discussed as well as Carl Schuster and von Heine-Geldern with his daring theories which start with Shang and Chou dynasties in China. Covarrubias shows a convincing and carefully arranged selection of motifs of Asiatic and Oceanic origin juxtaposed by similar designs from pre-Columbian art.

This picture leaves, however, many problems unsolved, and although the author feels in a daring mood, he adheres to the silent agreement of professionals, to exclude any similar contact with early European sources (considerably nearer than Australia and Oceania). He does mention the Dniestro-Danubian Bronze Age motifs found all over America but the numerous linguistic and cultural evidences mentioned decades ago by Ernst Fuhrmann are completely ignored (although Fuhrmann is mentioned in the excellent bibliography). There are many other points which should be gratefully recognized. One of them is the matter of dating. For almost half a century it has been an accepted fashion in history to prove one's scientific superiority by pushing dates at all cost forward, a few notches. Now, thanks to the introduction of C 14 (a Carbon isotope) the tendency is being halted. C 14 makes the beginning of a more scientific era of dating possible. The margin of error is about 500 years and many ancient objects have to be pushed back considerably into antiquity where they belong. Covarrubias brings us up to date on this and many other points.

"The Art of Ancient Mexico" is a volume of carefully reproduced photographs of Mexican architecture, sculpture, work in stone, crystal, sandstone, wood, ceramics as well as painting and mosaic, with a text discussing the historic and artistic background. There is a sense of glory in the way many of those photographs were executed without, however, sacrificing the clarity of detail or the full plastic effect of

sculptures. The architectural shots, temples and pyramids, show a remarkable dramatization through clever use of filters and choice of angles. The rich variety of styles makes this a really exciting album of pre-Columbian Mexican art. Many examples are rather well-known; others, however, were especially selected from private collections (including the collection of Covarrubias and Diego Rivera).

Considering the fabulous wealth of art which Mexico possesses in spite of the wholesale destruction during the conquest and after, this selection of 109 photographs shows of course only a fraction of the many



Colossal Statue of Coatlicue. Basalt. Museo Nacional, Mexico. From "THE ART OF ANCIENT MEXICO" (Vanguard).

styles and creative adventures of the brilliant artists of that past era. This book and its text are not trying for completeness as a history of Mexican art. The emphasis is on quality and selection. The Olmec Ceremonial Axe (Jade) from the British Museum, reproduced in color as a frontispiece is breathtaking in capturing in print every coloristic and plastic detail with accuracy and power. Those reproductions are reaching an eloquence and understanding which is admirable. From simple cubic forms and archaic simplifications to figures of sophisticated design and others of extremely naturalistic observation we find naturally and impressively photographed. The Mayan Head from Palenque (page 50), the Ball-Player with Helmet and Bat from Jalisco (68) and the temple at the ball-game square at Chichen-Itza (80) are just a few examples. Other pieces are of a more esoteric nature and would appeal to serious students of this ancient art. Only, the cosmic surrealism of the famous Coatlicue from the Museo Nacional in Mexico City did not escape its usual fate of being photographed in straight front-view at eye level and thereby losing all the formidable power it shows when photographed from below and at other angles.

Perspective on Asian Art

"ART OF ASIA," by Helen Rubissow. Philosophical Library, Inc. \$6.00.

by Allyn Wood

More than a syllabus, less than a history of Asian art, this volume, still, is something of both. It is an excellent reference book for those who are eager to learn and who need an orderly guide to follow. Mrs. Rubissow has faced the problem of condensing the achievements from pre-history to modern times (when they do come to modern times) of an overwhelming geographic area, whose motifs retire, often, into a mythology which, though omnipresent, has been forgotten in its particular. Once a creation of imaginations, the mythic past continues to be represented by its moods and in objects and acts. From this area—including not only China, Japan, and India, and the smaller adjacent countries, but also Mesopotamia, Persia, Israel, Arabia, Armenia and Byzantium—she has selected the major artistic achievements to discuss so briefly that the reader must already possess a certain fervor in order to take advantage of the value of names.

One wishes for the impossible: that a book of this scope could also give "atmosphere" insofar as it is concerned with the racial, religious, and political background of art. In words or paint, the intentional emphasis on "atmosphere" (as in Monet or Gauguin) achieves, at the same time, an intense recognition of its substantial origins; whereas the factual presentation, alone, seldom gives the necessary "bon voyage" stimulus.

As a book concerned with the quality and evaluation of art types, one could hope, again, for a final evaluation of a few examples in terms of composition, using the universal standards which do not require the addition of ethnological interpretations. Perhaps some may object that a modern European painting, for example, is made for compositional value, while an ancient Asian work was created for its use in ritual or in a domesticity governed by ritual—thus, being actually, "applied" art altogether. Mrs. Rubissow says:

"Far Eastern tradition regards art as a gift from Heaven and reveres it as much as religion. To have been an artist was an honor. He was respected, appreciated, and in common with a priest, looked upon as an indispensable member of society. Many Korean emperors and princes were artists."

She is careful to make an analogy, not a metaphor. The artist was on a level with the priest, but that did not make him a priest. Wherever myth and tradition are strong, life itself is "compositional" and art merges with action; but it is rather action which lacks utility and meets art more than half-way. Does objective meaning ever disappear, however, in Eastern art? Natural objects, such as branches, birds, clouds, formalized by generations of reverence, have anchored creation to the indubitable world and at the same time, to the ideal. As Western religion shows its tensions in crucifixions and the infinite tenderness of birth presaging martyrdom, the Eastern shows it in the composure of gods and princes in meditation. Yet this merger of art and life should make it easier, rather than more difficult, to make a final evaluation of Asian art free from ethnological footnotes.

Books continued on page 32

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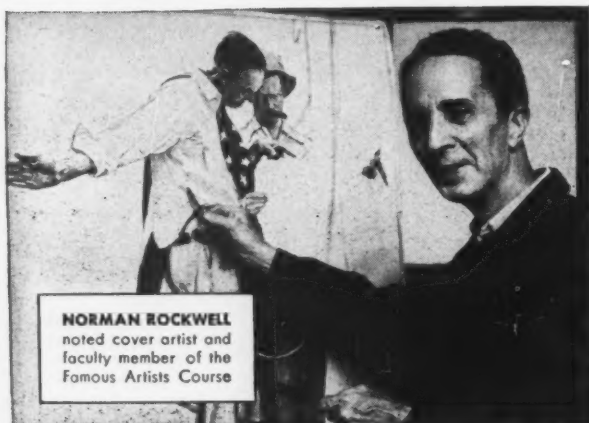
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Holland, Belgium and Switzerland

by Dore Ashton

It's the same the whole world over for the modern artist in the sense that there is never an adequate market for his work. But, when it comes to concern for his welfare or official acknowledgement of his existence, there are important differences. In Europe, one nation is to another, in distance, as Boston is to New York. But in spiritual climate and variations in creative volume, they can be much farther apart. As a museum director pointed out to me, there is rarely a fixed national character in art, for things can change overnight. And in Holland, apparently, they did.

In Amsterdam, a richly endowed city, the turn of the century saw the construction of a "modern" museum. The museum existed in a conventional 19th-century passive pattern until its present director, W. J. H. S. Sandberg, undertook a revolutionarily long-range project which transformed the Stedelijk into one of the most interesting museums in existence.

Beginning in 1938, the museum began its metamorphosis. Not only was its physical plant changed, but its underlying philosophy. "A museum cannot exist without the artist, never forget that," said Sandberg. "An art museum today regards the past with the eyes of 1954."

Part of Sandberg's plan was to acquire "specimens most characteristic of different stages of creative development." His acquisition policy has given the Stedelijk an impressive collection of 20th century art. In the depot alone I saw early Mondrians (traditional misty views of Dutch landscapes); early Diego Rivera in pure cubist idiom; early Kandinsky, and Klee, Permecke, Schmidt-Rottluff, Modersohn-Becker, Kokoschka and a number of works by present-day younger artists of note. In all, the museum has some 112,000 paintings, sculptures and prints.

How does the existence of an active modern art museum affect the artist? Here it seems that the museum has made an effort to adjust to the needs of the artist. In Holland, according to Sandberg, the art gallery counts for little. At the moment, there is no buying public. In order to sustain the artist, it was necessary for the museum to function both in creating a public, via art education, and in acquisition. With Sandberg's intervention, a unique system was devised. In 1949, the Dutch government was invited to participate in a foreign exhibition. The ministry proceeded typically, in selecting the conventional work of a few officially recognized artists. Sandberg's indignation led him into a swift counter-action. His reply to the government was to help organize a general strike by the artists. (In Holland, all creative professionals are organized. An artist automatically belongs to a group.) As a result of the furore, a federation was founded, the "Arts Council," which was powerful enough to combat the ministry. It was established that the government could not make a move in esthetic matters without first consulting the council.

Aside from the immediate advantages the museum offers the artist, through an enlightened acquisition policy, its policy has a long-term significance. It is creating an atmosphere of living art with its outstanding exhibition schedules, its effective publicity throughout the country via gay posters and down-to-earth persuasions; its lectures and its education of a whole new generation of art lovers. The spirit of contemporaneity exists not only in Amsterdam, but throughout Holland.

There is also the Kröller-Müller museum, one of the most delightful museums I've ever visited. Or rather, made a

pilgrimage to, for it is secreted in an enormous national reservation in the heart of Holland. To get there, one has to travel by bus from Arnheim through miles of woodland to Otterloo, a tiny village. From there, it is a two mile walk through dense pine woods. Finally, almost completely hidden by tall pines, there is the simple facade of the Kröller Müller. Just off the white-washed intimate foyer of the museum, Dr. Hammacher, director, occupies a small office lined with books—at least half the books on modern art.

His idea in the museum (designed by 80-year-old Van der Velde) was to keep it in "human" scale. The tone of this "out-of-the-world" museum is eminently human, and thoroughly modern. Although it possesses choice old masters (among them a sinuous Cranach Venus and a magnificent female colossus by Hans Baldung Grien) the Kröller-Müller is best in its comprehensive collection of Van Goghs, hung discreetly with good lighting and plenty of free space.

The strongest Dutch painting, initiated several years ago by the Cabra group, is expressionist, but not the Nordic brand. It is an exuberant and colorful expressionism which has many affinities with its counterpart in America. Many of the young painters have been interested in the innocent symbolism of children's art; some, in the abstract surrealism found in Matta; others, in the animal-people fantasies popular with American painters as well. There is also a relatively new group of non-objective painters. But the most interesting works were expressionist—paintings by Karel Appel, Corneille, Constant and Ouberg.

In contrast to the evenly distributed art activity in Holland, there is Belgium where whatever happens, happens in Brussels. Between Paris and Amsterdam (four hours from each), Brussels used to be known as "little Paris." Now, it is more like little New York with juke boxes, American cars and ersatz American cocktails. Unlike Amsterdam, Brussels does not festoon its city with posters proclaiming the joys of modern art. The highly commercialized mechanism of the city is not conducive to the arts.

Situated in the commercial center of Brussels, the Palais de Beaux Arts is a subterranean construction with eight entrance on different levels. This largest emporium of the arts in Europe was constructed by Baron Horta between 1922 and 1929 with funds provided by a group of private citizens on a long-term loan basis to the state. (An example, according to the prospectus, of what private enterprise can accomplish.) Free from government intervention, the palace is governed by an impressive list of highly organized committees that have succeeded in bringing some of the world's greatest art and artists to Brussels. Yet, unaccountably, the palace committees have not been very successful in projecting or creating indigenous art movements. It appears to be a passive vessel which is filled and refilled with imported goods.

In Belgium's local museum, Ghent or Bruges for example, art stopped with the 19th century, and except for isolated instances of local masters gone abstract, there is little to speak of there. This factor, combined with the fact that in Brussels there is no strong agency, as in Holland, fighting for the artist, accounts for the sparseness of the avant-garde.

In Switzerland, there is again a difference. In Basel, for example, there is a Kunsthalle, which is responsible for showing temporary exhibitions both local and international, and there is the excellent Kunstmuseum, dedicated to building a collection of modern masterpieces. Under the aegis of Dr. Georg Schmidt for the past 15 years, the museum has added to its classical collections (the Holbeins), a group of carefully selected, top-quality modern works. Schmidt's selections are made exclusively on a quality basis.

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Fortnight in Review

Henry Moore

Although there are 32 new and interesting creations of Moore here, it is the slender, ribbon-supple *King and Queen* which dominates the exhibition. It could almost be said that they preside over the gallery with an air of tranquil possession, their crown-heads and regal posture balanced by the firm adherence of their bodies to bench and ground. They were conceived as figures for a park setting but so great is their poise, they create their own spaciousness and it would be hard to quarrel with the claim that they are Moore's finest work since the end of the war.

Their only competitor in scale and importance is the massive, mutilated bronze *Warrior*. In the small study for this figure the shield is slanted away from his chest to a degree which underlines the taut force Moore achieved in the finished work. He, like the slim, angular *Standing Figures* in the show, demands a setting as unconfined as the *Standing Figure* of 1951 which stands on a lone rock surveying miles of lonely land in Dumfriesshire. In all these upright figures one can see Moore's fascination with the thought of sculpture in non-ceremonious settings, where they might be come upon "unexpectedly."

The *Reclining Figures* also show a deepening interest on Moore's part in the aspect they command. During the period when his concern was with weight and mass, you have the feeling that the figures are placidly receptive. Now, especially in No. 28, *Thin Reclining Figure* and *Reclining Figure No. IV* their weight is displaced on a lateral plane and they have a watchful attitude which implies a cliff edge beneath them. This may be Moore's solution to a period which has not yet solved the problem of where to put its sculpture. Moore seems to be incorporating the ideal site within the figures itself so that each object carries its own particular sense of "place" with it. (Curt Valentin, to Dec. 4.)—L.G.

Modern Danish Painting

The Brown Stone Gallery is new on 57th Street and novel in its approach to the display of contemporary art. In the belief that owning a painting may be as impor-

Henry Moore: *Warrior with Shield*. Bronze



tant as owning a couch or a television set, Wendy Orser, the gallery director, has furnished one of its rooms so that the works of art can be seen in more intimate, home-like surroundings, rather than against impassive gallery walls.

The first show here, one of a projected series on modern Scandinavian art, is of Danish painting and sculpture. Of the few abortive attempts in this country to exhibit Scandinavian art, this seems the first effort at a concentrated view of its contemporary aspect, and if the Danish exhibition is a criterion, northern European artists are keeping up with the French currents previous to World War II, with a vague hint, here and there, of American abstract expressionism.

Some of the paintings are severely geometric: Richard Mortensen, a former student of Kandinsky, who is credited with introducing abstract art to Denmark, uses flat colored areas and counterpoints their cut-out sharpness with linear blacks, thin and straight. Knute Nielson and Paul Gadegaard share his disciplined clarity.

Egill Jacobsen's are more sensuously painted abstractions, while Holger Jacobsen's colors are softened in hue and contour, faintly reminiscent of Braque's early poetic browns and grays. Carl-Henning Podersen lays his paint on thick to arrive at obliquely-stated, rather whimsical images which seem tormented with a Hamlet-like gloom, and Asgar John, a former student of Leger who has violently abandoned his master's calm, creates a black-dominated turbulent expressionism.

Among the sculptors here Ulrica Marseen, winner of Denmark's political prisoner competition, and Erik Thomassen emphasize the bulk and weight of their material, while Robert Jacobsen stresses the open, space enclosing character of his forms. (Brown Stone, to Nov. 21.)—S.F.

Old Master Drawings

The annual showing of old master drawings continues to display a fascinating array of papers of many provenances and periods. The English contingent is marked with some surprising inclusions, such as a drawing by John Martin, which like his paintings, presents a cataclysmic vision of world convulsions. An unfinished figure piece, by William Blake, from a series on Dante, displays his remarkable ability to express a symbolic idea in concrete terms. Nearby his paper is one by Samuel Palmer, his pupil (if one could envisage Blake as a teacher), a landscape in loose, unassertive rhythms.

In the French section are engaging papers by Boucher, Lancret, Greuze, while Gericault's contribution, a *Torture Chamber* in chiaroscuro, is an epitome of horror. An unusual item is a landscape by Georges Michel, a minor Barbizon artist who greatly influenced Rousseau to study Dutch masters.

The Italian Schools include one of Tiepolo's amusing burlesque figures; an architectural caprice by Canaletto; a masterly figure piece by Veronese, a study for a lost fresco; a sheet of 17th-century impeccable figure studies. In the Northern Schools, a 15th-century watercolor drawing, *Madonna*, possesses a chic elegance not often associated with early German religious art; a romantic landscape by Van Goyen sug-

gests his mature period, in its omission of figures; other important contributions are made by Adrian van Ostade, Adam Elsheimer and Breu. These casual selections should suggest the richness and variety of the collection. (Durlacher, to Nov. 27.)—M.A.

Audubon

The Jackson Memorial Laboratory Benefit exhibition of Audubon's life and work offers a rare opportunity to see some of his finest prints, original watercolors and little known oils. The paintings include a self-portrait which reveals him as a lean-featured sharp-eyed young Frenchman in contrast to the benevolent frontiersman his sons portrayed in their studies of him as an old man. There are memorabilia: his gun (it was Daniel Boone who taught him how to kill a bird without harming its feathers), letters, his portfolio, and the elephant edition of his astonishing subscription publication of *The Birds of America* from 1826 to 1838.

In the stunning life-sized watercolors for that edition and the less masterful, but very appealing small oils, there is the balance of science and art which makes his work unique in both fields. At a time when painters believed every inch of canvas must be covered, he allowed the forms of leaves and branches, or the outline of brilliant wing, to define the space around them. The "nature" vogue which made his edition possible had overtones of sentimentality which he scorned, and in every pose the character of the bird is as clearly revealed as his pattern. (*The Stellar Jay*, with his lightning streaks of blue across his skull looks as dangerous as an unsheathed knife, and the power in the ascent of the *Cooper's Hawk* implies the threat in his fall.)

The exhibition gives full credit to the partnership of Audubon's engraver, Robert Havell, in the display of jewel-precision copper plates and printer's proofs—shown alongside the original watercolors.

Of particular interest, too, is the *Unfinished Study for a Hissing Goose* which is almost a prediction of the work of Morris Graves.

The exhibition should help to dispel the aura of musty respectability which has grown around Audubon's name. It reveals

Audubon: *Wild Turkey*





German 15th-century school: *Madonna*. At Durlacher Bros.

his originality and courage, his vitality and virtuosity and is a worthy benefit for the Jackson Memorial Laboratory for cancer research. (Kennedy, to Nov. 26.)—L.G.

Frederic Remington

The West as a unique way of life in American history was quickly fading when the 19-year-old Remington first arrived in 1880 from the East, (he was born in Canton, N.Y.) and he was quick to grasp the meaning of the experience. On a modest inheritance he wandered freely giving himself up to the desire to record that way of life. Strange that five years later, back in New York, he pounded the pavements of a metropolis seeking an audience for his "record" of a vanishing era. That is what these paintings are — an illustrated record blessed with authenticity and craft. They are all they were intended to be — the facts are plain, the nostalgia is almost unmitigated at times, as if the sentiment were shoved by adolescent fancy.

Before the Western motion picture came upon us, these were the real thing — of men gathered around the campfire, a wagon-train sentinel, cavalry on the plains. The new generation must pause and realize this man was actually there and that it is predominantly a man's world.

Remington's pictures are now famous. They appeal to specialized audiences, however, to collectors of Americana, sportsmen and adventurers. In his own lifetime he won considerable recognition and was in his prime when he died after an emergency operation for appendicitis in 1909. He was 48. (Knoedler, to Dec. 4.)—S.T.

Charles Burchfield

Out of his two extremes — the earlier, rather literal paintings of Americana and his fantasy-filled visions of nature — Charles Burchfield has developed a style which is a happy blend of the apparent and the symbolic. His paintings in this show are essentially poetic diagrams, a graphic patterning of nature's forms heightened by wavelike linear emphases which move the observer's eye like undulant direction-markers.

Despite his modification of appearances, Burchfield is still an objective, rather than a subjective expressionist: his role, more like that of a conductor of a symphony than its composer, is to select and rhythmically intensify nature, but in terms already indi-

cated by nature itself, and if his forms are still closer to fantasy than to a more mystically charged state, it may be because Burchfield is still painting on an analytical level, instead of committing himself to a deeper subjectivity from which more richly evocative pictorial equivalents may emerge.

Nevertheless, this show contains some of Burchfield's most effective statements: *Pussy Willows in the Rain*, with its dance created by the splitting shafts of green-edged rain through the willow forms, *Song of the Spring Peepers*, with its vertical rise of plants like sound waves, and *Bursting Witch Hazel Pods*, like lively, large-eyed owls in the trees setting up a clamor. (Rehn, to Nov. 27.)—S.F.

Leon Hartl

After a long absence from the galleries, this French-born American artist returns with a handsome group of paintings and drawings. The aura of French art hovers over the exhibition, particularly that elegance of feeling which marks the happiest moments of Monet and Bonnard. Pictures like *Trees in Autumn* and *The Bather*, with their shimmering impressionist poetry, and *Still Life with Fish*, with its jewel-like imagery, reveal a sensibility which is delicate, yet able to withstand the easy *lâison* with pastel emotion which this manner of painting frequently invites. Only in some of the flower paintings is there a dubious "sweetness." The pencil drawings, with their evocative delineation of foliage and figures, are a special pleasure. (Peridot, to Dec. 4.)—H.K.

Emily Lowe Awards

Winners in the annual Emily Lowe Competition for oils and watercolors are presented in this exhibition. All are talented and all show work which is technically competent, bordering at times on virtuosity.

Although there are a few hints of individuality in the paintings, they are, for the most part, rather eclectic statements mirroring contemporary art currents from realism to abstraction. Prizewinners include (in order of their awards) for oils: Henry Niese, Larry Cabaniss, Ethel Wallington, Manes Lichtenberg and Robert Angeloch; for watercolor: George B. Grammer, Julius Herr, Jack Fenstermacher and Paul Shimon. (Eggleston, to Nov. 20.)—S.F.

Pozzatti

In the two years since his return from a Fulbright stay in Italy, Ruday Pozzatti has continued to work with the architectural

Leon Hartl: *Still-life with Fish*



Charles Burchfield: *Hot September Wind*

forms and colors of Tuscany. In his first one man show one can trace a real growth from the reverent, but decorative translations of the Dunno of Florence and the Piazzas of Rome. In his more recent paintings, *Romanesque*, *Xanadu*, and *The Column*, there is a more personal treatment of the weighty grace of stone arches and an attempt to convey their pock marked surfaces in the texture of his paint.

White Spring and *Pavillone* indicate a temerity with color which he is trying to overcome in *Roman Fragment*, but it is in his watercolors that he reveals the clearest signs of a growing control. *Blue Major*, *Vertical*, and *Architectural Forms* are attractive and sincere explorations of the forms he is making his own. They offer real promise that the artist is going to go beyond the decorative and the safe. (Martha Jackson, to Dec. 4) — L. G.

Ralston Crawford

For all the sparsity of Crawford's precise and clean-edged paintings, they evoke a multiplicity of visual and even psychological interest. There are such lucid arrangements of pristine mechanical forms as the ship picture of the Queen Mary, with its impersonal whites, grays, blues, or the S.S. del Sud, with its curvilinear play of rope and sails. But in addition to the artist's familiar mastery of picture-making—the subtle use of tilted axes, the severe counterpoint of line and plane, the tight wedding of implied three-dimensional forms to the

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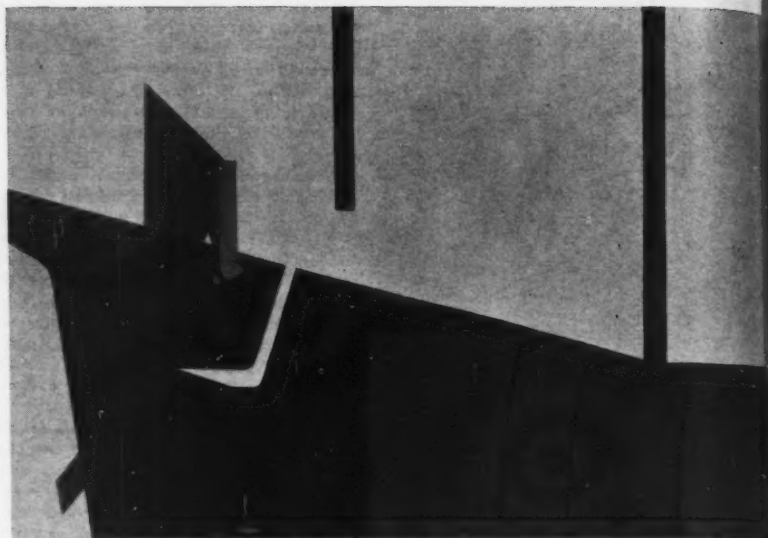
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Ralston Crawford: *H.M.S. Queen Mary*

flat surface pattern—he moves at times to a more symbolic realm. The *New Orleans Still Life* is a case in point. Here solemn, bone-dry forms are hieratically composed and begin to suggest, in their extreme leanness and unexpected irregularities of shape, a more mysterious, inward mood. It is perhaps this aspect of Crawford's work which is most cogent now, surpassing in interest the more traditional, if handsome, transformation of the urban scene into pictorial images of stark and compelling clarity. (Borgenicht, to Dec. 4.)—R.R.

Gikow Gazes at Youth

Ruth Gikow's new paintings are a rediscovery of the teen-ager. She is no mere spectator but an artist whose empathy with her subject matter gives her paintings an artistic pathos. And she is attached to her subjects by a faith in these young people—not so much to their unattainable ideals as with delight in and knowledge of their potentials.

Paintings such as *Miss America*, *Wedding at St. Mark's Place* and *Teen Agers* consist of groups of juveniles; however the artist's emphasis is on the participants rather than the event, so that it is rare to find any two similar attitudes or facial expressions in these groups. There is all the variety and individuality of youth in her pictures. The backgrounds of the events are always understated.

She manipulates her style to the mood—at times loose, unfinished, at other times tightly woven. Her color is restrained but her modulations of tone and texture have as much impact as more absolute color expressions. The show is a document on modern youth. (Ganso, to Nov. 27.)—P.S.

William Freed

Whether he works in a cubist idiom, as in the cool and lucid *Still Life*, or in canvases whose vigorous brushwork and obliteration of the image evoke an expressionist tone, it is the spatial manipulation of color planes which forms the common denominator of Freed's art. And it is likewise his distinctive color combinations and rich surfaces which give his works their quality, often compensating for an over-complex and blurred structure. The moods range from a handsome and solemn arrangement

of broad areas of salmon, whitish-green and orange to the more agitated conception of a lantern, whose nervous, splattering light is translated into an excited flicker of hot and brilliant colors. (James, to Nov. 28.)—R.R.

Harold Rotenberg

Painting with easy, fluent brushwork, Harold Rotenberg sees his landscapes and genre scenes of Israel in terms of the post-impressionists. He arranges his realistic forms into compositions which select and eliminate details toward that pictorial state approaching a window open to outdoor vista. The paintings, like carefully cut out fragments from nature, are rather in concept but pleasantly relaxed in color. (Babcock, to Nov. 27.)—S.F.

Chi Pai Shih

There are many delights in these Chinese ink drawings on rice paper. For one, there is the sureness and economy of the boldly asymmetrical designs in which plants, crabs, doves, flowers are briskly arrayed. For another, there is the skill of Chi's values, by which a few tones of black can suggest various layers of depth. Or consider the importance of the Chinese characters whose very forms echo the subject of the picture—the spikiness of shrimps, the languor of leaves, or the way in which textures are succinctly defined, as in the blurry warmth of the baby chicks. In other words, these pictures are constantly pleasurable in both their lively observations of nature and their ostensibly casual, but carefully controlled, formal organization. (Mi Chou, to Feb. 27.)—R.R.

Elise Cavanna

It is hard to find a common stylistic denominator in these abstract paintings. At times, as in the series *Fragment of Continuity*, they affect breadth and energy, with streaks of light sweeping across a dark background; but on the other hand, as in *Nineteen Fifty 8*, breadth is replaced by fussy, speckled forms of diminutive intricacy. Perhaps the best of the lot is *Multiple Forms*, where a gossamer network of lines is played off against a horizontal grid, but even here a coherent artistic personality is barely discernible. (Heller, to Dec. 4.)—R.R.

Seymour Lipton

These 16 metal sculptures mark a fulfillment of many of the promises inherent in Lipton's past work. Now he seems to have a clear control of his meaning and his materials and the thin curved planes of metal meet and curl away from one another in a resolute dance of air and surface. The beauty of *Storm Bird*, for instance, is not only in its spiralling surface and the movement in the space it encloses, but also in the rough vigor of his concept of growth. *Storm Bird*, *Sea Bloom* and *Phoenix* all have an external form which at first seems recognizable and only after a moment are you sure that you have never seen anything like them before. Their "rightness" seems to come from an awareness you may have felt about what has been going on inside a plant you've watched grow or a feeling caused by the sight of a dried leaf caught on a bare branch. *Winter Solstice* could be the crisp remains of an empty bud, while *Carnivorous Flower* has the fascination of loosening layers of a bulb which both reveals and shields the energy inside it.

Along with these recent sculptures are two large works Lipton has done for the new Temple Israel in Tulsa, Oklahoma. *Eternal Light* is to be suspended like a crown of wings from the ceiling. *Menorah* is a large standing candelabra which has true dignity in the gradually tapering base supporting a wave-like curve of metal which has a foam of circular cups to hold the candles, and it is one of the artist's most successful works. (Betty Parsons, to Nov. 27.)—L.G.

Seymour Lipton: *Carnivorous Flower*



Aristide Bruant (Ambassadeurs), 1892
Divan Japonais, 1892
Reine de Joie, 1892
Le Matin, 1893
Jane Avril, 1893
Aristide Bruant-dans son cabaret, 1893
Aristide Bruant-au Mirliton, 1894
Aristide Bruant-deuxième volume, 1894
Babylone d'Allemagne, 1894
L'Artisan Moderne (Niederhorn), 1894

May Belfort, 1895
May Milton, 1895
La Vache Enragée, 1896
Elles, 1896
La Chaine Simpson, 1896
Troupe de Mlle. Eglantine, 1896
The Chap Book, 1896
La Passagère (Salon des Cent), 1896
Jane Avril (au serpent) 1899

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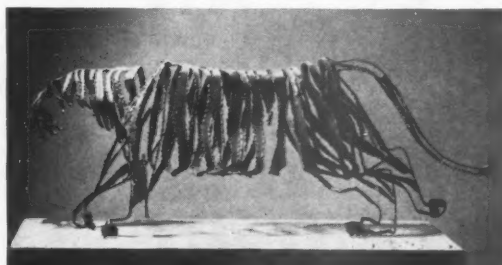
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Felix Pasilis: *Still Life*

Felix Pasilis

Taking a composer's satisfaction and a painter's delight in the organizing of forms out of sumptuous color, Felix Pasilis transforms the objects of his still-lives into pictorial objects living in their own space and substance. His thick, juicy pigment seems swept into place with a direct abandon, but can be seen at second glance to be related with the authority of intuitive logic. There is discipline in his passion.

Hot and cold reds are among Pasilis' favorite colors—*Orchestration* is an example—but he also uses yellow ochers, shrill greens and modulated whites with telling effect, and occasionally black, blue and white are dominant, as in *Studio Interior*. His work in this exhibition shows a gain in color resonance and in emotional, almost mystical overtones. (Urban, to Dec. 4.)

—S.F.

Mark Tobey

This is an exhibition of smaller paintings, 40 of them, done in the last year. They are a reflection of the maturest non-objective art of this representative American artist, although there are a number of the works which do not fall fully within the domain of strict non-figurative images. Some of them hark back to earlier periods of Tobey's career. However, the show is predominantly made up of pictures that are, as the catalog suggests, "subtle, delicate and poetic as love itself." There is not much new emphasis in these works; they are a small-scale reiteration of what he had done in larger, more ambitious paintings. (Willard, to Nov. 27.)—P.S.

Jane Freeman

An accomplished painter in the conventional manner of the academy. Jane Freeman offers the fruit of many years of work in her first New York one-man show. The portraits which form the body of the exhibition are distinguished by a high degree of polish in the execution, especially in the rendering of fabrics, the shimmering lights of taffeta or the crisp transparency of lace. The artist has tried to avoid the stiff and formal portrait, emphasizing rather the spirit of a moment, so that the subject appears to be leaning forward to listen or about to speak or break into laughter. (Barzansky, Nov. 26-Dec. 10.)—M.S.

Twenty Five Master Drawings

This is a fairly rounded selection, ranging from the 14th century, represented by Hans Burgkmair, The Elder, to the 20th, up to and including Dali. As not all of the drawings were on hand to be reviewed, one could not judge the level of the show. Only a few stood out, while some seemed included merely as moderately good examples of their period. Odilon Redon's *Centaur with Book* is easily the outstanding drawing of those reviewed. Its great beauty is achieved through Redon's extreme sensitivity to line and his strong feeling for dark and light contrasts animating the large masses. Running a close second is Modigliani's *Portrait of Lejeune*, with its seemingly empty paper areas delicately interrupted by simple, form-defining line. Of much excellence are the pen-and-ink renditions of Bartholomeus Spranger and Luca Cambiaso. Picasso is introduced by a tender and sentimental depiction of a nude woman and child, while Gericault's rather unimpressive drawing of horses was disappointing. (New Gallery to Nov. 27.)

—A.N.

California Students

For its second exhibition of the season the Forum Gallery is continuing its policy of showing advanced student work from the country's major art schools. The work here from the University of California at Berkeley all has a very professional look, in Henry E. Niese: *The Window*. 1st prize winner in the Emily Lowe Award Competition, 1954. Eggleston Gallery.



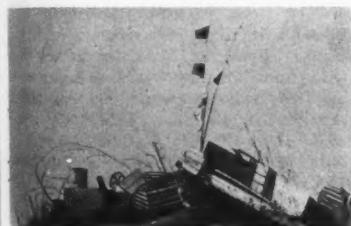
fact a knowledgability of current abstract idioms which is breath-taking. What is missing is any feeling of struggle in this work; the results seems too easily arrived at, an impression reinforced by the artists' heavy dependence on their elders. Oils, sculpture and etchings are included, and it is the etchings which speak more modestly. Works by Tom Roberts and Norman Kanner are especially notable. (Forum.)

—H.K.

Stephen Etnier

These paintings range in subject from the Caribbean to New England, yet their handling throughout is consistent. He is particularly successful in the placing of volumes in picture spaces resulting in the harmonious relation of figures to their background, of detail to unity of design. The visions of distance, whether of sweeping horizons or of spreading landscape accord with the main movements of his themes through delicate adjustment of color planes and linear pattern, preserving a decorative amenity.

Although landscapes are usually enveloped in atmosphere, it is never allowed to infringe on tactile values or solidity of forms. Penetration apparently discovers the appeal of forms and spaces even in such an homely subject as the red-sphered bell buoy with its tapering end thrusting into the final picture plane, or in the skillful adjustment of shapes and textures in the pile of wreckage in *Moody's Harvest*. The patterning of light and shadowed planes or the full splendor of tropical sunshine reveal the artist's reliance on light as chief protagonist of his canvases. (Milch, to Dec. 4.)—M.B.



Stephen Etnier: *Moody's Harvest*

Modern Cuban Painting

French influences are easily seen in this show, but each of the five artists represented here has adapted them toward his personal expression; their statements take on (with the exception of Cundo Bermudez, whose paintings are more somber) a rather cheerful, sophisticated brightness.

Raul Milian floats glazed layers of colored inks into an intricate amorphous imagery, while Rene Portocarrero, Mario Carreno and R. Lopez Dirube make inventive use of triangular shapes to create, respectively, fragile forms against delicately mottled color, chess-like configurations in clean shapes of oil on scratch-board, and semiabstract watercolor versions of musical themes in ochre and green yellow. (Galeria Sudamericana, to Nov. 20.)

—S.F.

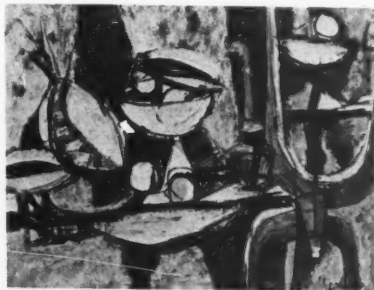
Tanager Group

In this group exhibition, two painters, Cajori and Repke, share a common painting problem, that of trying to incorporate recognizable figurative elements into otherwise abstract painting. Of the two, Cajori in his

Market Figures comes closer to finding a pictorial solution for the attempted doubtful synthesis. Beauchamp, still groping for integration of thinking and feeling, produces a pleasing, handsomely painted abstraction. Ortman's canvas is an advance over some of the others I have seen. It is freer in conception and less stylistically dependent on Gorky. The non-figurative painting by Ray Parker stands out, I believe, as the maturest and most convincing work in the show. The rest of the exhibition is made up of works by Katz, Kanovitz, Cantor, Ippolito and Pearlstein. (Tanager, Nov. 5 to 24.)—A.N.

Zygmunt Menkes

These paintings range in subject from levels of interpretation in his new exhibition. In his figure renditions Menkes is rather superficially involved, seemingly interested only in presenting a humorous, satirical mood or capturing nostalgic sentiment as in *Boy Playing Harmonica*. When Menkes turns to still-life, however, he becomes more convincing and can produce superb examples of sound structure and color control. Such are *Flowers and Fruit* and *Still Life in Gold and Green* which also have powerful dramatic tensions through the interplay of curved and angular shapes. In contrast, the first group suffers from insufficient artistic intent and sketchy, decorative presentation. A recent painting, *Still Life with Fruit* indicates the artist's development into freer and more imaginative conceptions. (AAA, to Dec. 4.)—A.N.



Menkes: *Still-Life with Standing Mirror*

Peter Heinemann

Woven throughout the first showing of still-lives and portraits by Heinemann is the influence of the orientalism of Whistler and Degas. It can be observed in the artist's acute sensitivity to simple, abstract color-patterns and his recognition of the "utility of the empty space." Sometimes Heinemann surmounts these influences on his painting ideas and style, and affirms an individual eloquence. This is especially true of several of his portraits in which Heinemann combines excellent portraiture with psychological insight. In his desire to achieve both physical corporeality and poetic suggestion the artist creates an arbitrary, yet provoking spacial drama, ambitiously expressed in the painting, *Still-Life*. Heinemann creates with great regard for structure and beauty of surface, but over-refinement and artistic over-cautiousness give some of his work too much finesse. (Roko, to Dec. 3.)—A.N.

Irwin Rosenhouse

The solid academic foundation behind his prints and graphic work does much to balance a lack of individuality in what he

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sees, as well as his manner of presentation. A number of the black and white figure studies have more than just knowledge in them and in the recent *Pink Still Life* he shows promise of venturing into the more painterly concept of the potentialities in his medium which is reviving the interest in prints today. (Peter Cooper, to Dec. 2.)—L.G.

Shopping Centers

A look into the future is being shown this year to museum goers throughout the nation. The exhibition, titled *Shopping Centers of Tomorrow*, was prepared by the architectural firm of Victor Gruen Associates, and has just closed at New York's Museum of Natural History. It will be displayed at Andover, Mass., Long Beach, Cal., and Washington University, St. Louis, among other places.

In simple pictorial form the interesting show demonstrates methods by which planners are solving problems of urban congestion and decentralization. Gruen and his colleagues make the shopping center an integral part of the community. The contrast between existing haphazard business areas and scientifically planned community centers of the future is a graphic one.

Presented for the layman, the exhibition gives an historical background of the development of cities and then provides readily understandable solutions to problems of traffic, parking, landscaping, weather, design, esthetics, and economy.

We hope that the museum officials joined the public in seeing the show. After much searching through gloomy corridors we found the display. Looking at other exhibitions at the Museum of Natural History later on, we were impressed by the lack of order in its magnificent collection and the lack of continuity and explanation. Gruen's orderly planning can teach museum officials much in planning their exhibits which so often lack visual and textural aids.—J.M.

Larry Day

In his first New York showing, this young Philadelphia artist is exhibiting a group of oils and drawings dealing with archaic-heroic themes in a manner not entirely his own, but which reveals sincere effort and solid academic training. His color and brush work is more adventurous than reasoned, but in *Nude with Birds* the influences have been subjugated to the picture. There is ability and sincerity in his drawings, especially, and it will be interesting to see how he pulls his diverse drives and influences together. (Parrma, to Nov. 20.)—L.G.

Robert Vickrey

Opposed to contemporary art fashions, Robert Vickrey's naturalistic figures, plastically envisioned, reveal through poise and latent movement essentials of bodily gestures. Yet a departure from complete naturalism is afforded by imaginative detail of background and costume. The small portrait heads are outstanding examples of the artist's ability to infuse this portraiture with vivacity by unusual placing in a small area of the canvas with an environment of curiously juxtaposed planes of contrasting color.

Several landscapes of reedy dunes and headlands display undulating earth masses rising and falling like the sea beyond them, held against a soft pallor of sky. These landscapes are not mere descriptions, but carefully integrated records of sensitive, personal vision vitalized by a flux of light and color. (Midtown.)—M.B.

Brooklyn Artists

The 38th annual exhibition of the Brooklyn Society of Artists is currently on view at the Riverside Museum. Like many group exhibitions of this kind, there is a preponderance of poor work, but several works assert themselves over the group as a whole: among them, Shelly Bartoliani's macabre *Coney Island*, Dante Liberi's *Long Apples*, John von Wicht's *Penetration* and Hannah Moscon's *Portrait*.

Winners of awards in this exhibition were Lev-Landau, John von Wicht, Louis Tytell, Theresa Lindner, Nell Witters, Joseph Konzal, Jacob Lipkin, Gert Gordon, Nancy Ransom, Lena Gurr, Morris Gluckman, Constance Scharff and Justine R. Schachter. The jury of awards consisted of Robert Cronbach, Jacob Lawrence and Reuben Tam. (Riverside Museum, through Nov. 21.)—H.K.

Carroll - Dong

Both artists are showing abstract and representational work, a growing tendency among the younger painters particularly. Eleanor Carroll's work in both manners convey a greater similarity of approach, but in each case the reticence in the recognizable pictures gives way to a sense of liberation. Perhaps the disadvantage is that often the lack of restraint can be total.

Miss Carroll, a widely travelled artist from a Navy family, is showing watercolors of predominantly Mexican themes. The diffraction from actual detail to painted aspect is somewhat confused but this may be a problem of color, which suggests a concentration on the painting experience. This is evident in an abstraction such as *Fiesta* where light-like traceries of line are all that remains of a subject.

Wing Dong is more ambiguous. His realistic work is visually separate from his abstract approach. Thus he makes the swing from Provincetown waterfronts to a completely different world and peoples it with the Oriental mind. Thus *"May Your Noble Soul Be A Hero Among The Ghosts"* establishes its identity and suggests different levels of esthetic cause. (Matrix, to Nov. 20.)—S.T.

African Sculpture and Cubism

In this first of a series entitled "Comparative Documents in the Study of African Sculpture," there are few examples of the analytical cubism which is usually associated with African art, but enough of the later, synthetic phase, to establish summary relationships. The exhibition includes Leger's realistic, creatively distorted nude study of 1904, which predates Picasso's studies for *Les Femmes d'Alger*, as well as a 1917 wash drawing by Leger which is apparently a study for his large *The City*; Herbin's faceted, but still third-dimensional landscape of 1912 and his flatter forms of 1913; an elongated head study by Zadkine which is reminiscent of Modigliani's African-influenced sculpture; a half realistic, half abstract drawing by Laurens; a Gleizes flat-planed interpretation of a Renaissance theme — small, but beautiful in color — and work by Picasso, Braque and Survae. (Segy, to Nov. 26.)—S.F.

Hiroshi Ohchi

Considered Japan's leading designer, Ohchi's recent show featured reproductions of his decorative posters and other graphic work for advertising. His colorful semi-abstract forms, usually flat and shaped with

an eye-catching wit, stem less from Oriental sources than from the synthetic cubism which Paris has offered as a base for modern designers everywhere. (Kogei.) —S.F.

C. M. Serra

A Uruguayan artist who is also an architect and designer, Serra portrays his still-lives in a selective realism which manages, through an affectionate pigmentation of soft colors, to transcend the prosaic aspects of the objects painted. (Crespi, to Nov. 20.) —S.F.

Penrod Scofield

For his first one-man show this young artist shows a group of free-flowing illustrations in ink reinforced (as in *Calypto Rhythm*) with color washes, as well as oils which are characterized by a facile, almost flippant charm. (Coeval, to Nov. 27.) —S.F.

Harry Engel: *Chicken and Fish*



Harry Engel

Born in Roumania, and having received part of his art education in Paris, Engel's exhibition of encaustics display a technical concern generally more European in spirit than American. Predominantly colorful semi-abstract improvisations of subject-matter, they also manifest definite elements of caricature. Birds, fish and people have exaggerated mien as the artist dwells on physical distortion. In this bent, *Chicken and Fish* and *Still Life with Recorder* manage the best pictorial solution, for the artist ably weaves his decorative forms into more significant formal relationships. A few of the works in which Engel opens up his space and allows large areas of painting surface to remain uncluttered, tend towards greater spontaneity and abstractness. Of these, *Theatre*, with its whimsical figures wandering in a dreamscape, made the best impression. (AAA.) —A.N.

Four Directions Group

Katz, Bovasso and Kramer in this group seem wholly committed to interpretations of their inner states, reflecting the surrealist involvement in the "irrational." Their trouble lies in too literary and intellectual an attitude towards the "irrational" in their painting, without coming to grips with a more valid creative expression. Rather than applying a psychological idea from without, this idea must be born within the matrix of the creative experience to acquire meaning and purpose.

On the other hand such artists as Gordin, Adams and Heisig acquire depth, for in one way or another they are involved with creativity. Gordin's abstract metal sculpture is rich in form invention and spatial drama, while Adams contributes several lyrical and tender abstract paintings. Heisig's representative works, lonely and

personal evocations, are also quite satisfying. Others in this diverse group are Longo, Ortman, Mintz and Trakis. (Four Directions, to Nov. 27.) —A.N.

City Center Group

This second group show of the 1954 season was juried by Ruben Tam, Charmain Von Weigand and Paul Cadmus. The selection of painting reflects fairly well the personal tastes of the jurors, and runs the gamut from extreme abstraction to representational works. The quality of the show as a whole is rather disappointing but there are several paintings that are shown to good advantage. Such are Anderson's austere geometric non-objective *Aperture*, Hultberg's torn and powerful *The Search* and Blanks' *Untitled*, marked by excellent handling of closely related color. Olitsky's *Black Sea* was also impressive as was Judd's sensitively rendered river scene. Several other painters worth mentioning are Addison, Halvorsen, Feinstein, Smith, Lockspeiser, Lewin and Vevers. The paintings of the jurors themselves were not on hand to be reviewed. (City Center, through Nov.) —A.N.

Modern French Painting

There are quite a few gems in this group exhibition of French painters of the last 50 or more years. Vlaminck's brilliantly colored fauve painting, *Bridge over the Seine*, and Rouault's *Sea of Galilee*, lushly pigmented and bold in color, are excellent examples of their art. Of much interest is an early Dufy one would hardly recognize. Glimmerings of fauvism can be seen in the trees, but also apparent is the influence of Gauguin. Only in one section, in the upper right corner do we see a hint of the Dufy to come. Of much beauty is the line drawing by Matisse and a small flower study by Braque, less abstract than we are used to seeing. The only Bonnard appears to be an early one, for the structure of the painting is weak and lacks his characteristic color richness. A lovely little Utrillo with the inevitable white house must be mentioned and a small Pissarro reminding me of Constable. There are many good examples of Renior, Chagall and others. (Shonenman, through Nov.) —A.N.

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Ibram Lassaw

The Kootz Gallery, for the duration of this show, has taken on the aspect of some heavenly corner, so brilliant is the light which emanates from the golden sculptures of Ibram Lassaw, so radiant are his firmamental constructions. On beholding such a luxuriance of rich jeweled tones, one thinks with regret of the poverty of material of most contemporary sculpture, the ascetic starkness and the affinity for raw, ugly, corroded materials which give a shock value to this sudden glitter. Actually, Lassaw uses much the same metals and welding methods as other metal sculptors, but he has explored their properties, treating them with acids and alkalis to bring out different colors and textural effects.

Lassaw's sculptures are not isolated units—one does not look at this sculpture, but into it—and the eye can circulate freely through and beyond the endless labyrinths which are defined in space. One is not obliged to seek a literal meaning here, for these are not abstract approximations of nature, but naturally evolved organisms which suggest, if anything, a very complicated molecular structure, a reflection of the principles upon which the universe is constructed. There is poetry in this work, too, in the inventive passages and transitions of the richly encrusted *Moons of Saturn*, in the breathless, tentative fashion in which *The Planets* is delicately poised on slender prongs, in the furiously embroiled tangle of *Erinnyes*, in the shifting relationships corresponding to each shift in the position of the observer. (Kootz, to Nov. 30.)—M.S.

David Sawin

Dark and dramatic, often strikingly handsome, David Sawin's oils in this second show span his evolution toward an approach in the recent canvases which is more broad but less deep than that of his earlier work. The paintings of a year and a half ago are less directly resolved, piled heavy with a close-toned, subjectively formed pictorial world which has been both the artist's creation and his envelopment.

The later oils are more fluently articulate: powerful, widestroke blacks are swept authoritatively across the canvas surface, leaving in their wake small silhouettes of light, sharp-edged patterns tinged with color. But the resolution seems imposed from without and relatively suave, almost theatrical in treatment. Sawin's is a vision which, because of its imaginative strength—his potential for creating (like Albert Ryder's) emergent, rather than directly stated configurations—needs a long gestation; this recent style is perhaps too quickly arrived at to nourish the many-layered emotional nuances implicit in his essentially romantic premise. (Korman, to Nov. 22.)—S.F.

De Hirsh Margules

Showing a group of watercolors of Cape Cod scenes, painted in 1948, Margules attempts a synthesis of abstract and realistic devices. Heated up by lush color, the pictures have a surface brilliance which sometimes becomes garish. (Gallery 75, to Nov. 30.)—H.K.

Carol Summers and Jane Wasey

An artist who has already received recognition for his work in the graphic field, Carol Summers now presents his woodcuts in a surprisingly rich and mature first



Ibram Lassaw: *A Butte*

show. He exploits his medium knowingly to produce exciting and unusual textures and explores every degree between stark white and opaque black, creating a complex tonality rare in the single color print.

Handsome weathervanes by sculptress Jane Wasey are also on view here, the carved wooden fish, mermaids and angels recalling American primitive carvings, although these are original designs and not copies of antiques. Jane Wasey's artistry is revealed not only in the beauty of strong lines, but also in her ability to balance a figure on the supporting pole without making it seem ridiculously impaled. (The Contemporaries, to Nov. 27.)—M.S.

Panoras Group

This varied selection of paintings is heavily weighted on the abstract side, although no particular brand of abstraction is favored. There is a swift cyclone-like current of warm color by Sidney Zimmerman, *City Twilight* by Hugh Mesibov, a loose conglomeration of overlapping color patches, the darks softly receding as the glowing light areas emerge, and Helen Avlonet's energetic, heavily pigmented *Black Rhythms*. Gaylord Flory indulges in a gentle fantasy with his *Red Nude* reclining in a red landscape, a work which is noteworthy for its fine drawing as well as its mood of enchantment. (Panoras.)—M.S.

Jennings Tofel

62 years old, Tofel had long ago been singled out by Stieglitz, and is still admired today by a small, but faithful group of followers. His art, of a strongly expressionist tenor, is undeniably potent. It concentrates, in the manner of a movie close-up, on tormented faces and gesticulating hands which gyrate about the picture surface in dense and turbulent rhythms. The colors are comparably harsh, verging towards hot yellows tempered by greenish underpaint. Even more than their rich manipulation of paint and control of surface patterns, these pictures offer the value of a genuineness of expression, for the anguish reflected in these seething canvases is not only authentic, but is skillfully converted to the realm of color, shape, rhythm. (Artists, to Dec. 2.)—R.R.



David Sawin: *The Torso*

Jennings Tofel: *Beggars*



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Erle Loran

Never losing sight of the nature which furnishes the inspiration for each of his paintings, Erle Loran works with a variety of techniques which properly belong to the abstract expressionist school, the drip, the scumble, the knife scrape, but both his method and product have little relations with expressionism, for this work is cerebral, deliberate, carefully plotted, executed with exacting precision. He does not participate in the romantic's exalted and exuberant view of nature; the underlying structures and physical properties of nature rather than her moods are emphasized here.

There is a particular charm and delicacy to the black and white wash drawings in this exhibit. (Viviano, to Nov. 27.)—M.S.

Jean Fournier

The paintings of this young French artist living in Calcutta resemble stained glass windows, with the compartments of color separated by broad black lines like the ribbons of lead which join the varicolored pieces of glass. There are several landscapes of his native Brittany which are similar in feeling to the Brittany landscapes of Gauguin who also made use of the encompassing black line, although Fournier's paintings are more strict and somber and more obedient, in an abstract fashion, to the contour of the land. The paintings of the men and beasts of India verge on stylization, so regular are the light and dark patterns into which they fall, yet one is made aware that the seemingly monotonous repetition of shapes is meaningful of the Indian civilization itself. (Contemporary Arts, to Nov. 20.)—M.S.

Honka Karasz

Tempera paintings by the New Yorker cover artist: people and places interpreted in an earlier, broadly decorative style, and more recent, pleasantly detailed realistic renderings of urban and suburban life, all of them affectionate, charmingly perceptive characterizations. (Galerie de Braux, to Nov. 27.)—S.F.

Peter Ostuni

Already known for his work in enamel and stained glass, Peter Ostuni now holds a first one-man show of his paintings, paintings which are the product of the last two years, but which are the cumulative result of 20 years of work. A departure from this prismatic approach may be seen in a long mural-type painting which is chiefly interesting for its complex spatial development in which the figures and space interact in a dynamic and yet very specific relations.

A series of small works in encaustic have a rich jewel-like color and luminosity and are reminiscent of Klee. (Panoras, Nov. 22-Dec. 4.)—M.S.

Joe Delaney

The recent show by Joe Delaney interpreted his environment through compositions teeming with people in search of company or entertainment — the subject matter which the late Reginald Marsh or Paul Cadmus have portrayed as slices of American life. Delaney's creations differ from theirs, however, in that his figures are at once less literally corporeal and somehow more real in their sensuously painted impact; one feels less the mannequin posing in some manic gesture and more the artist's sympathy toward the inner human grope for moments of warmth or happiness.

Something of Soutine's spirit pervades Delaney's vigorous brushwork, and occa-



Erle Loran: *Depths Rediscovered*



Ruth Gikow: *Children's Masquerade*
At Ganso Gallery

sionally a poetic richness of tonal color enhances his forms, as in *Clara* and *Third Avenue Movie*. (Rosenthal.)—S.F.

Four Murals

The three small studies for commissioned murals and the full scale project for Byron Browne's *Armageddon* exhibited here illustrates four different approaches to the problem of mural decoration. Howard Cook's mural on the prescribed topic, *Man's Responsibility to his Fellow Man*, installed in the Mayo clinic deals the most literally with a social theme and also the only example here which "violates" the wall by using three-dimensional space; however, the figures are somewhat flattened and their stage is a very shallow one so that there is more movement along the surface in the rhythms of a frieze than penetration into space. Fred Conway's *Man and the Home* also is in the Mayo clinic and deals with a specified theme, but the treatment comes close to subordinating the subject to the abstract design in an effort to balance the decoration of the wall with their moral to be illustrated. Seong Moy's *Undermarine Life* was commissioned for

the recreation room in a private home and is light, gay, and in keeping with its surroundings; it neither intrudes nor imposes itself upon the occupants of the room and remains a pleasant decoration. (Grand Central Moderns.)—M.S.

Chagall

A small collection, primarily watercolors and gouaches, that touched on most of the familiar phases of the wild dreamer's work. There were two bouquet studies; the familiar floating lovers, angels, and cocks; a small peasant-religious study, and a self-portrait in which the artist portrays himself as a one-legged creature in blue while the yellow head of a horse on a nearby easel seemed to be uttering the name Chagall. *Odalisque*, a heavily outlined lady reclining on an elongated horse, is dominated by a vivid blue sky sporting a bright yellow moon. *The Honeymoon* surrounds the lovers in a fluff of feathers and *Mexican Serenade* props the lady amidst a mountain of blossoms and branches like a plaster madonna being carried in a village church parade. (Niveau.)—L.G.

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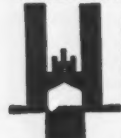
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Books (continued)

Guided Tour

"MODERN PRINTS AND DRAWINGS" by Paul Sachs. Preface by Alfred H. Barr, Jr. Alfred A. Knopf. \$7.50.

by Hilton Kramer

Prof. Sachs assembles in this felicitous volume of "Modern Prints and Drawings" a highly personal selection of works from Goya and David to Steinberg and Baskin, which at the same time traces the historical contours of modernism without invoking any new evaluation of the artists considered. He has subtitled the book "a guide to a better understanding of modern daughtsmanship" but its value lies in a different direction. "One looks in vain here for a concentrated explication of specific works; the relaxed pace of the notes lends itself more to broad cultural comparisons—like the author's little aside on Daumier and Dickens—than to a rigorous confrontation of what is specifically modern in the examples of draftsmanship brought together between these covers. What the notes provide is an informal account of each artist's place in the development of the 19th and 20th centuries. Prof. Sachs quite properly regards his role here as "docent" and as such he doesn't pursue any one subject too far. He glimpses and points—and moves on.

Where he moves is where we would expect him to move: from Goya through French romanticism, impressionism, post-impressionism, cubism, surrealism, expressionism and the varieties of abstraction, to single chapters on Italy, England, Mexico and the U. S. Everywhere he points to something typical, yet personally selected (which is to say, not always the most obvious example), perhaps because the taste of a scholar and critic of his extensive experience is able to combine the typical and the personal without any strain of sensibility. He specifically repudiates "mere novelties."

The chapter on American prints and drawings is the one which is most open to dispute. One would have preferred a larger selection of Marin's graphic work and less of the ubiquitous Shahn. The Calder and Steinberg works come perilously close to those "mere novelties" Prof. Sachs tried to avoid. And the cursory coverage of post-war American art is unfortunate.

Yet the luxurious half-tone illustrations do constitute an enjoyable anthology—more so, for this reviewer, than the glossy colored pages of paintings which are now filling nearly all the art books coming off the presses. Prints are esthetically more accessible in reproduction than any other plastic

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art, and publishers should be encouraged to publish more volumes which focus on those media.

Incidentally, Prof. Sachs also includes a brief, illustrated chapter on the technical processes by which graphic art is created. For the gallery public which wonders at times about the differences between etching, lithography, woodcuts, etc., it should clear up a few mysteries.

Book Notes

"FLETCHER MARTIN" by Barbara Ebersole. Foreword by William Saroyan. University of Florida Press. \$5.00.

This monograph of Martin is welcome news. Miss Ebersole writes in both the biographical and critical modes and, inevitably, tends to overrate Martin's achievement as she explores the development of his style. But this limitation notwithstanding, the meager literature on living American artists here receives a notable addition. (The foreword by William Saroyan appeared in the November 1 issue of ARTS DIGEST.)

"HOW TO MAKE A LIVING AS A PAINTER" by Kenneth Harris. Watson-Guption Publications. \$2.95.

Mr. Harris' book is devoted to the successful promotion and sale of paintings, with information on pricing the work, selecting an agent, publicity practices, and general business data. It is addressed to the artist, the student and the amateur, and written on the general level of a "how-to" book.

Fortnight

continued from page 21

John Myers

Paintings by John Myers himself constitute the current exhibition at the Myers gallery. The works are installed in an elaborate setting and are accompanied by a musical background. The focal point of the show is the group of madonnas painted in a variety of historical styles, including the "modern." (John Myers, through December.)—B.S.

Charles Semser

The color is individual and striking but the image is Picasso. A young American painter living in Paris, Semser appears to be overwhelmed by the contemporary "old masters." It is an influence that all but conceals Semser's otherwise vital color sensibility (richly pigmented and emotionally expressive), and genuine painting personality. Semser, on the whole, insufficiently disciplined, overloads his painting surfaces with the pictorial devices of Picasso and unnecessarily clutters his bold compositions. In spite of this, Semser manages through such works as *Schisms*, with its

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palpitating color recessions ebbing from surface space to deep space, and the conceptual simplicity of *Woman with a Quilt*, to articulate a convincing and more personal vision. (Hacker, to Nov. 27.)—A.N.

Butler Group

Members of the Lorillard Wolf Art Club offer fairly mundane examples of still-life and landscape painting. The works of Boal, Paul, Karisik, McConnel, King, Pursell and Gibala make the best impression. (Butler, to Nov. 13.)—A.N.

Morris Group

This collection of paintings, more lively than past groups shown by the gallery, ranges from extreme abstraction to naive primitivism. Constance Fox, Julie Arden, Freda Magram, Donald Bloom and June Falk show competent and satisfying canvases. Rising above sophistication and technical know-how *Flowers in a Green Room* by Natalie Meyers and *Still Life* by A. H. Gluckman reveal refreshing and unpretentious interpretations. (Morris.)

—A.N.

Kottler Group

Eight painters are in this show: Pud Houstown, John Mucciariello, Robert Cottingham, Godfrey Gaston, Fred Berger, Edward Wilner, Katrine Hvidt Bie and Aurelia A. Varrone. Each is showing three or four paintings. Houstown's work was done in Haiti. Mucciariello has one of the most competent pictures—a landscape titled *Water's Edge*. Cottingham is virtually a primitive; Gaston shows one oil and two monoprints; Berger is on the verge of becoming a non-objective painter; Wilner and Bie have some distances to go yet and Varrone has one of the attractive items in the exhibition titled *Basket of Flowers*. (Kottler, to Dec. 4.)—P.S.

Feigl Group

Bringing together such expressionists as Soutine, Kirchner and Nolde, with several of its regular exhibitors, the Feigl gallery has conceived an interesting show; interesting because it gives us a chance to see two different periods of the expressionist attitude. Unlike in their formal means they possess a common irrationality and spiritual unrest.

Nolde's *Goldsmith* is the gem of the exhibition. From its richly colored surface emanates the curious tense emotionality with which this period is identified. Kirchner is represented by a fine early work given to a dynamic arrangement of opposing rhythms and tensions. Ensor offers a surprise with a still-life that is far removed from his well-known de-personalized figures. At a fleeting glance it recalls Bonnard and is deceiving, for though fairly unimpressive looking, it is truly exquisite in its subtle color relations.

Vytalil and Yoram here represent the American expressionist spirit, though not nearly as disquieting as one might expect. Vytalil's poetic landscapes are forceful and fluent interpretations, whereas Yoram appears to be eclectic and searching. (Feigl, to Dec. 6.)—A.N.

Two exhibitions at the Serigraph Galleries, Dorr Bothwell's oil paintings and Rolf Nesch's metal prints, were mistakenly reported as serigraphs in the November 1 ARTS DIGEST . . . Bernard Kopman is the correct spelling of that artist's name and Ralph is the first name of Ralph Rosenberg, not Robert as was printed.

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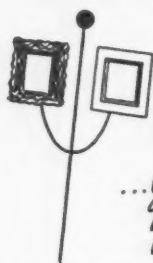
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"Going, going, gone." On the evening of October 27 Louis J. Marion's gavel went down 49 times at the Parke-Bernet Galleries before a capacity crowd of 1,200 people. The room was tense with excitement for one of the most important auctions in years. Prices ranged from \$60 to \$20,500 with a total sale of \$162,620.

The Campbell collection was one of the few major collections to be sold intact in many years, and by 7:30 p.m. all seats were taken, but still the crowd poured in, overflowing the hall, standing three deep in the next room. The excitement and high prices auger well for the art world this year, and dealers smiled happily when the sale was completed.

High point of the auction began with the dramatic bid of \$19,000 for a small Cézanne oil (10 1/2 by 13 3/4 inches) titled *The Water Can*; as the murmur died down bidding began on Soutine's *Le Vieux Moulin, Pres De Cannes*, which drew top price and top excitement. \$20,500 was bid by Alfred Barr. Two Matisse's drew \$13,750 and \$12,000, while a fine Modigliani was bought for \$15,250.

Although high prices prevailed, there were bargains as well. An Adolph Gottlieb watercolor went for only \$90 early in the evening, an excellent lyrical Milton Avery oil for \$325, a Darrel Austin for \$300, and an unusually beautiful Seurat for \$6,500. On the other hand the excitement of bidding brought several surprises such as an unimpressive Cadmus which was sold for \$1,050 and a very small unimaginative Picasso for which \$1,600 was bid—this drew a comment of "it's attractively framed anyway."

When Arthur Bradley Campbell died he directed his executors to have his collection sold at auction by Parke-Bernet. As a collector his judgment was varied and sound, and the auction provided an interesting gauge of prices and taste.

Auction Calendar

November 17, 8:00 P.M. Parke-Bernet Galleries. Modern paintings, drawings & prints & group of sculptures. From several private collections. Includes work by Bonnard, Corot & Renoir. Exhibition from November 13.

November 18-19. O'Reilly's Plaza Art Galleries. Etchings, porcelains, paintings. From a Scarsdale residence. Exhibition from November 16.

November 19-20, 1:45 P.M. Parke-Bernet Galleries. American & English 18th century furniture, early American & other silver. Paintings, drawings & bronzes by Americans. Property of Galley B. Wilson, Hickory, Pa., and others. Includes a still-life by James Peale. Exhibition from November 13.

November 23-24, 1:45 & 8:00 P.M. Parke-Bernet Galleries. Literature, autographs, letters, documents, manuscripts. From the library of Harry & Caresse Crosby. Exhibition from November 13.

November 26-27, 1:45 P.M. Parke-Bernet Galleries. English furniture & decorations, including porcelains & rugs. Property of Mrs. Stephen Bowen & others. Exhibition from November 20.

November 26-27, 1:00 P.M. O'Reilly's Plaza Art Galleries. Collections of etchings. Property of David Keppel & others. Exhibition from November 23.

December 7-8, 8:00 P.M. Parke-Bernet Galleries. First editions, autographs, letters, American authors. From the collection of Walter P. Chrysler, Jr. Exhibition from November 27.

Where to Show

National

New York, New York
AUDUBON ARTISTS 13th ANN. National Academy Galleries. Jan. 20-Feb. 6. For artists working in the U. S. Media: oil, watercolor, casein, pastel, graphics, sculpture. Fee: \$4. Jury. Prizes: medals & cash awards. Entry cards & work due Jan. 6. Write: Gladys Mock, Natl. Academy Galleries, 1083 Fifth Ave., New York 28.

New York, New York
38TH ANN. EXHIBITION & 16TH ANN. MINATURE EXHIBITION. Kennedy Galleries. Feb. 4-28. Media: prints (intaglio, relief, planographic, no serigraphs). Juries. Entry fee. Entry forms due: Nov. 24. Work due: Dec. 1, at office of Society of American Graphic Artists, 1082 5th Ave., New York 28, N. Y.

New York, New York
88TH ANN. EXHIBITION, AMERICAN WATER-COLOR SOCIETY. National Academy of Design. April 6-24. Open to all artists. Media: watercolor, pastel. Fee: \$5. for 2 labels. Jury. Prizes: cash & citations. Work due: March 24. Write: Cyril A. Lewis, 175 5th Ave., New York 10, N. Y.

New York, New York
130TH ANN. EXHIBITION. National Academy of Design. Feb. 24-March 20. Media: oil & sculpture. Members & nonmembers. (Graphics & watercolors for members only.) Work due: Feb. 10. Write to Vernon C. Porter, National Academy of Design, 1083 Fifth Ave., New York 28, N. Y.

New York, New York
KNICKERBOCKER ARTISTS. 8th annual exhibition. March 6-27. Riverside Museum. Open to all artists. Media: oil, casein, watercolor, graphics, sculpture. Entry fee: \$5. Jury: prizes. Work due: Feb. 28. Write: Lucille Sylvester, 200 W. 20 Street, New York City 11.

Regional

Decatur, Illinois
11th ANNUAL EXHIBITION OF CENTRAL ILLINOIS ARTISTS. Jan. 30-Feb. 27. Decatur Art Center. Open to artists within 150 miles of Decatur. Jury. Prizes. No fee. Entry cards and work due January 15. Oil, watercolor, sculpture. For information write Decatur Art Center, Decatur, Ill.

East Orange, New Jersey
4TH ANNUAL STATE EXHIBITION, Art Center of the Oranges. Mar. 6-19. Open to all New Jersey artists. Media: oil and watercolor. Fee: \$3 per entry (limit 2). Jury. Cash prizes. Entries due Feb. 16. Work due Feb. 19 and 20. Write James F. White, 115 Halsted Street, East Orange, N. J.

Norfolk, Virginia
IRENE LEACHE MEMORIAL ART BIENNIAL. Feb. 6-Feb. 27. Open to Virginia & North Carolina artists not before exhibited in Norfolk. Media: oil & watercolor. Entries due: Jan. 17-24. Jury: prizes. Write to Chairman of the Art Biennial, Mrs. Louis I. Jaffe, 7440 Pinecroft Lane, Norfolk 5, Virginia.

Calendar of Exhibitions

AKRON, OHIO

Institute To Nov. 26: Gavarni.

ALBANY, N. Y.

Institute To Dec. 6: Albany Ann'l.

Nov. 16-29: Carrier & Ives.

BALTIMORE, MD.

Museum To Nov. 21: H. Hofmann;

To Dec. 5: In Colonial Times.

Walters Gallery To Dec. 6: 18th C.

BEVERLY HILLS, CAL.

Peris Gallery Nov. 16-Jan. 8: 15

BIRMINGHAM, ALA.

Museum To Dec. 12: R. MacMahon;

BLOOMFIELD HILLS, MICH.

Cranbrook To Dec. 15: G. Ponti, G.

BOSTON, MASS.

Doll & Richards To Dec. 4: K. Par-

ker.

Institute To Nov. 16-Dec. 24: De-

sign for Christmas.

Museum To Dec. 5: P. Signac.

BUFFALO, N. Y.

Aubright To Dec. 1: Patteran Soc.

Bredemeier Gallery Cont. Art.

CANTON, OHIO

Institute Nov.: Europ. Portraits.

CHATTANOOGA, TENN.

Hunter Gallery To Nov. 26: Amer.

Natural Painters.

CLEARWATER, FLA.

Art Center Nov.: Da Vinci Drawgs.

CHICAGO, ILL.

Arts Club To Nov. 27: Braque.

414 Nov.: E. Bennett.

Franklin To Dec. 10: Picasso Prints.

Institute To Dec. 13: Rothko; To

Dec. 5: 61st Amer. Ann'l.

Lina Nov.: Sr. M. Thomasita; I. Kil-

murray.

Main St. Nov.: Prints.

Oehlischlaeger Nov.: Corbino, Bosa,

Romano.

Palmer House To Nov. 26: A. Rom-

an; Pottery, Sculptors.

CINCINNATI, OHIO

Museum Nov. 19-Jan. 24: Zao Wou-

ki; Nov. 22-Jan. 4: Cinn. Ann'l.

CLEVELAND, OHIO

Museum To Dec. 5: W. Rogalski.

CLINTON, N. J.

Old Stone Mill Nov.: N. J. Ann'l.

COLUMBUS, GA.

Museum To Nov. 26: Ital. Arts,

Crafts.

COLUMBUS, OHIO

Gallery Nov. 21-Dec. 12: C. Bodmer.

DALLAS, TEX.

Museum To Nov. 30: Brazilian

Arch.; Tex. Ann'l.

DAYTON, OHIO

Institute Nov.: Dayton Ann'l; E.

Weber-Fulop; Print Ann'l.

DES MOINES, IOWA

Art Center Nov.: E. Ludins; S. Edie;

To Dec. 5: Art Teachers.

DETROIT, MICH.

Garelick's Nov. 22-Dec. 4: M. Soyer.

Werbe Nov.: E. Garrison; M. Hohen-

berg.

GAINESVILLE, FLA.

Univ. Center To Nov. 23: Med.

Arch.; Nov. 24-Dec. 17: Student

Arch.

FLUSHING, N. Y.

St. John's Parish To Nov. 20: Art

League of L. I.

HARTFORD, CONN.

Athenum To Nov. 28: Conn.

Craftsmen; To Dec. 12: Medicine

in Art.

HEMPSTEAD, N. Y.

Hofstra Gallery Nov.: Haitian Art;

A. Sterngold.

HOUSTON, TEX.

Museum To Nov. 28: House of

Art.

INDIANAPOLIS, IND.

John Herron Nov.: Cont. Amer. &

MINNEAPOLIS, MINN.

Institute To Dec. 5: Local Ann'l.

Walker To Dec. 1: Lipchits; B. Arn-

est.

MONTCLAIR, N. J.

Museum To Nov. 28: L. Rist; Mod.

Amer.

MORRIS PLAINS, N. J.

Silo To Dec. 15: N. Hertz.

NEWARK, N. J.

Museum Nov.: Western Frontiers;

Moods of Africa.

NEW BRITAIN, CONN.

Museum To Nov. 30: M. Cooper.

NEW ORLEANS, LA.

Delgado Museum To Dec. 19: Pre-

Columbian Art; To Dec. 6: Fr.

Pig; Stained Glass.

NEW YORK, N. Y.

Museums

Brooklyn (Eastern Parkway) To Jan.

2: Fr. Impressionists; African Art;

To Feb. 27: Old Master Prints.

Cooper Union (Cooper Sq.) Nov.

23-Jan. 8: Decorated Book Papers.

Guggenheim (5th at 88) From Nov.

24: Delaunay.

Metropolitan (5th at 82) To Dec.

19: Dutch Painting, The Golden

Age.

Modern (11 W 53) To Jan. 30: 300

Pigs, Museum Coll; To Nov. 24:

Junior Council Benefit; Nov. 24-

Feb. 13: European Prints.

National Academy (5th at 89) Nov.

18-Dec. 5: Allied Artists Ann'l.

Riverside (Riv. Dr. at 103) To Nov.

21: Brooklyn Society; Nov. 28-

Dec. 19: Spiral Group.

Whitney (29 W 54) Opening Exhibi-

tion.

GALLERIES

A.A.A. (711 5th at 55) Nov. 15-Dec.

4: S. Menkes.

A.C.A. (63 E 57) To Nov. 27: Grop-

per.

Alan (32 E 65) Nov. 16-Dec. 6: M.

Siporian.

Argent (67 E 59) Nov. 15-Dec. 4:

Plunguian.

Artists' (851 Lex. at 64) To Dec. 2:

J. Toefel.

A.S.L. (215 W. 57) Nov.: Vet.

Awards.

Babcock (38 E 57) Nov. 15-27: H.

Rotenberg.

Barone (202 E 51) To Dec. 4: B.

Pepper.

Borgenicht (61 E 57) To Dec. 4: R.

Crawford.

Brownstone (146 E 57) To Nov. 21:

Cont. Danish; Nov. 22-Dec. 12:

Cont. Swedish.

Caravan (132 E 65) Indoors & Out-

doors.

Carnegie (154 W 57) To Dec. 1: De

Fauw; Rehberger; Cagle.

Carstairs (11 E 57) To Nov. 30: Fr.

Pigs.

City Center (131 W 55) Cont. Group.

Coeval (100 W 56) Nov. 15-27: P.

Scotfield.

Contemporary Arts (106 E 57) To

Nov. 22: Fournier; Group.

Cooper (313 W 53) To Dec. 10: I.

Rosenhouse.

Creative (108 W 56) To Nov. 20:

Armstrong; Narotzky.

Crespi (205 E 58) Nov. 22-Dec. 3:

M. Cole.

Davis (231 E 60) To Nov. 20: Rosen-

borg.

Deitsch (51 E 73) Prints, By App't

Downtown (32 E 51) Nov.: Skow-

hegan Art School.

Durlacher (11 E 57) To Nov. 27: Old

Master Drawings.

Duveen (18 E 79) Old Masters.

Egan (48 E 57) Cont. Pigs.

Eggleston (989 Mad. at 76) To Nov.

20: Lowe Awards.

Este (116 E 57) Nov. 16-30: Xmas

Sal.

Elgth St. (33 W 8) Nov. 15-28: L.

Hobbie; W. Fisher.

Feigl (601 Mad. at 57) Amer. &

Europ.

Ferargil (19 E 55) Contact F. N.

Price.

Fine Arts Associates (41 E 57) Fr.

Pigs.

Forum (822 Mad. at 68) Nov. 17-

Dec. 8: Univ. of Okla.

Four Directions (114 4th at 12) To

Nov. 27: Group.

Fried (40 E 68) Nov.: Mod. Pigs.

Friedman (20 E 49) Nov.: M. Cline.

Galerie Chalette (45 W 57) Fr. Pigs.

Nov. 22-Dec. 11: Kokoschka.

Galerie De Braux (131 E 55) Nov.

17-27: Tempera; Karasz.

Galerie Moderne (49 W 53) To Nov.

24: D. Grotz; Nov. 26-Dec. 15:

Painters Paint Music.

Galleria Pierino (127 Macdougal)

Cont. Pigs.

Galerie St. Etienne (46 W 57)

Nov. 22-Dec. 11: Kokoschka.

Gallery 75 (30 E 75) To Nov. 30: D.

Marquies.

Galeria Sudamericana (866 Lex. at

65) To Nov. 20: Mod. Cuban;

Nov. 22-Dec. 11: R. Brown.

Gallery 29 (217 W 29) Cont. Art.

Ganso (125 E 57) To Nov. 27: R.

Gikow.

Grand Central (15 Vand. at 42) To

Nov. 20: G. Grant; R. Brank;

Nov. 23-Dec. 4: Chen Chi.

Grand Central Moderns (120 E 57)

Nov. 16-Dec. 4: M. Hebal.

Hacker (24 W 58) To Nov. 27: C.

Sanser.

Hansa (210 Cent. Pk. S.) To Nov.

27: P. Georges.

Hartert (22 E 58) Amer. & Fr.

Heller (63 E 57) Nov. 16-Dec. 4:

Elise.

Hewitt (29 E 65) Cont. Art.

James (22 E 66) To Dec. 4: R.

Pozzatti.

Jacobi (46 W 52) Amer. & Europ.

James (70 E 12) To Nov. 28: W.

Freud.

Janis (15 E 57) To Nov. 27: 20th C.

Masters.

Karnis (19 1/2 E 62) Nov. 16-Dec. 4:

Pallavicini.

Kennedy (785 5th at 59) To Nov.

26: Audubon.

Knoedler (14 E 57) Nov. 15-Dec. 4:

F. Remington.

Kootz (600 Mad. at 57) Nov.: Las-

saw; Hofmann.

Korman (835 Mad. at 69) To Nov.

20: D. Sawin; Nov. 22-Dec. 11:

J. Kacere.

Kotler (108 E 57) Cont. Pigs.

Kraushaar (32 E 57) To Dec. 4: T.

Hardy, sculp.

Lilliput (231 1/2 Lex.) Nov. 24-Dec.

10: Gold; Hakomaki; Halvorsen

(Wed. & Fri. 3-7).

Little Studio (680 Mad.) To Nov. 20:

G. Russin.

Matisse (41 E 57) Nov.: Dubuffet.

Matrix (26 St. Mark's Pl.) Nov. 22-

Dec. 11: A. Mendelson.

Mi Chou (320-B W 81) To Feb. 20:

Chi Pai Shih.

Midtown (17 E 57) Nov. 16-Dec. 4:

E. Eting.

Milch (55 E 57) Nov. 15-Dec. 4: S.

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Brights				.55	.61	.72	.83	.94	1.05	1.16			
Rounds				.50	.55	.61	.66	.72	.83	.94			
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Brights				1.27	1.38	1.49	1.98	2.48	3.14	4.13			
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